MOVABLE STATIONERY

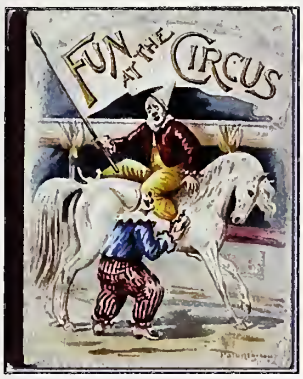
2/18
Volume 26 | Number 1

Visit the Circus!

Ann Montanaro Staples
Salt Lake City, Utah

Closing of Ringling Bros

After nearly 150 years, the iconic Ringling Bros. and Barnum & Bailey Circus performed its final act on May 19, 2017.[1] The announeement got me thinking about times I had attended the circus and the excitement of the seeing the large ring of performers, the sounds surrounding the event, and the thrill of just being in the audience. And I began to wonder how the circus had been depicted in movable books. Let me tell you about the circus and some of the books I found that describe about it.



Fun at the Circus

What is a circus?

A eircus is a company of performers who put on diverse entertainment shows that include clowns, acrobats, trained animals, trapeze acts, musicians, dancers, tightrope walkers, jugglers, magicians, and more. (One of the most popular misapprehensions about circus history is the oft-repeated idea that circus dates baek to the Roman antiquity. But the Roman circus was in actuality the preeursor of the modern racetrack; the only common denominator between Roman and modern circuses is the word itself, circus, which means in Latin as in English, "circle."[2]) The term circus also describes the performanee which has followed various formats through its 250-year modern history. Philip Astley is credited with being the "father" of the modern circus when he opened the first circus in 1768 in England. A skilled equestrian, Astley demonstrated trick riding, riding in a circle rather than a straight line as his rivals did, and thus chanced on the format which was later named a "circus." In 1770 he hired acrobats, tightrope walkers, jugglers and a clown to fill in the pauses between acts. Performances developed significantly through the next fifty years.

Magique Circus Tour

Continued on page 2

10th Salon du Livre Animé - with a *fête*!

Maaike van der Meulen
Zwolle, The Netherlands

Pop-up lovers, if you were not in Paris for this pop-up book festival, you can read this, or eheck the blogs that gave a constant update on all the activities. It was wonderful! I booked a hotel for five days and went together with my friends and artists, Rianne and Merel, to share some delightful events and meetings.

Féte du Livre Animé

This first pop-up festival was initiated by Jacques Desse of Boutique du Livre Animé with help from three important French publishers of pop-up books: Hélium, Les Grandes Personnes, and Gallimard Jeunesse. A little pop-up gift card, nice posters, and giant pop-up reminders at participating bookshops were made possible by them.

Verso

A highlight was the 10th Salon held on November 23, 2017, at the Boutique, rue Pierre L'Ermite 3. Each participating artist was challenged to design a limited-edition book especially for this jubilee. These are colleetor items and I brought my piggy bank. About 5:00 p.m. Thierry Brunessaux stood in front of the store to guard the first tables, stacked with pop-ups. Most paper engineers were at their tables and Jacques escorted the last book artists to their places. I started with a laugh by checking out the artists' books of Antoine Paris. Large unique creations with sketehes, collages, and comic-book like scenes; all original work and a couple of handmade limited editions.

Icinori (the inprint of Raphael Urwiller and Mayumi Otero) brought a large leporello with a grey linen cover *La Carrière'* (edition of 160, € 125,-). With a foil stamp on the cover, it is screen printed inside and has three pages with pop-ups.

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The Movable Book Society
ISSN: 1097-1270

Movable Stationery is the quarterly publication of The Movable Book Society. Letters and articles from members on relevant subjects are welcome. Back issues are available at: http://bit.ly/1hpZ90U.

The annual membership fee for the society is $30.00 in the U. S. and $35.00 outside of the U. S. For more information contact: Ann Montanaro Staples, The Movable Book Society, P. O. Box 9190, Salt Lake City, Utah 84109-0190, USA.

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The deadline for the May issue is April 15.

Circus , continued from page 1

The "traditional" format, whereby a ringmaster introduces a varied selection of acts that mostly perform choreographed acts to traditional music, developed in the latter part of the 19th century and continued almost universally to be the main style of circus up until the 1970s.[3]

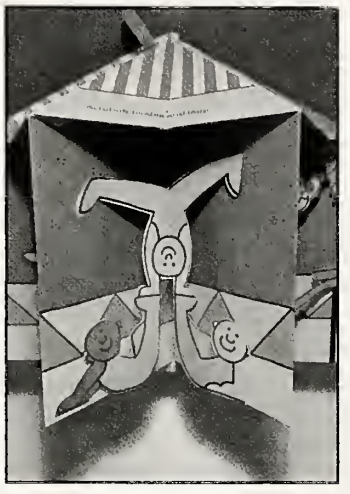
As styles of performance have developed since the time of Astley, so too have the types of venues where these circuses have performed. The earliest modern circuses were performed in open air structures with limited covered seating. From the late 18th to late 19th century, custom-made circus buildings (often wooden) were built with various types of seating, a center ring, and sometimes a stage. The traditional large tents, commonly known as "Big Tops" were introduced in the mid-19th century as touring circuses superseded static venues. These tents eventually became the most common venue and remain so to the present day. Contemporary circuses perform in a variety of venues including tents, theaters and casinos. Many circus performances are still held in a ring usually 42 feet in diameter. This dimension was adopted by Astley in the late 18th century as the minimum diameter that enabled an acrobatic horse rider to stand upright on a cantering horse to perform their tricks.[4] Additional historical information about the circus can be found online at circus net (http://bit.ly/2heLQKi) and Circopedia (http://bit.ly/2hdUQiR).

"Big Top"Circus Book

Most of the movable circus books include a variety of images: I have arbitrarily divided them into six categories: The Big Top, Ringmaster, Clowns, Performing Animals, Human Performers, Unpublished Books, Do-it-yourself, and Flea Circus.

The Big Top

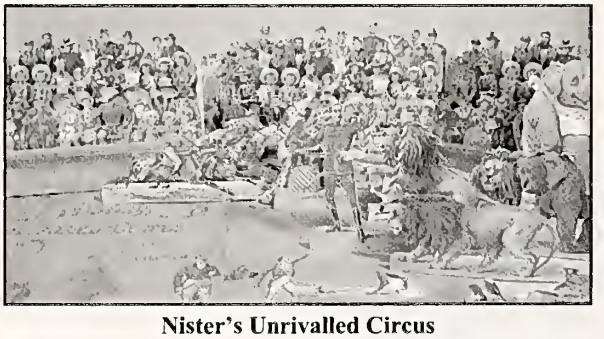
The **"Big Top"Circus Book** was made in Holland but was published without the plaee or name of the publisher. It is cataloged variously as being from the late 1940s or the 1950s and is a lovely, bright six-section carousel book. It is recorded that the title was printed on a sticker attached to the cover so copies may be found without a title. A shaped book, it has a slant-angled cover that forms a circus tent with six three-dimensional scenes when the covers are tied together. Text appears at the base of each seene. This book is also identified as *As a Constant Gay Reminder That the Circus is in Town* (http://bit.ly/2hN2b9X).



Circle Circus

Circle Circus (Price Stern Sloan,1988) is similar to *"Big Top" Circus Book* . It is a small carousel book (8 by 10 cm.). The top expands to form a tent and inside the ringmaster, acrobat, tightrope walker, and strongman take center stage. The bright, primary colors and simple figures demonstrate the vitality of the circus.

Magique Circus Tour: Un Livre Animé. (Hélium, impr. 2013) is a French carousel book by Gérard Lo Monaco. All circus magie comes to life through five shows with acrobats, lions, trapeze artists, and jugglers moving between the pages brightly colored within the black frames. Short text is printed at the base of each dimensional scene.



Nister's Unrivalled Circus

Nister's Unrivalled Circus: An Amusing Novelty for Children (E. P. Dutton, n.d., [1896]) is described by a bookseller as being "similar in format to Meggendorfer's *International Circus* but with movable tableaux. A three-panel pop-up panorama includes spectators and background for the circus scene, and eight separate pop-up scenes including performing elephants, lions, horses, elowns, and a band that can be placed and rearranged in a pictorial box."

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Pop-up Books: A Forgotten World in Colombia

Lina Fernanda Orjuela
Bogotá, Colombia
Translated by Mónica Paola Castro Silva

This paper is a two-year investigation that sought to gather as much information as possible about the production of pop-up books in Colombia, South America. It has only one purpose: to return to pop-up books the recognition they deserve in the publishing field and academy in Colombia.

During the 1990s, Colombia pioneered the production of pop-up books with the 60% of world production; the country exceeded Singapore and China in the manufacture of three-dimensional books. Colombia exported to more than fifty countries in more than eighteen languages: titles of literature, science, history, anatomy, among other subjects. But how did Colombia become the main producer of pop-up books in the world?

El Gran Robo de Oscar Editorial Norma, 1993

Colombia was the country with the highest growth rate in Latin America. With a manageable external debt and low inflation, the graphic industry was the one with the greatest production, employability, and technology in the country, which permitted large and small Colombian publishers to produce work for the most important publishers in the field.

At economic and industrial levels, the graphic sector enjoyed great benefits that the Colombian state created for the development of this industry. The exemption of taxes for machinery, raw material for the editorial process, and income taxes, allowed the country's printers to offer services to foreign publishers. Besides, the economie incentives offered by the state to legal and natural persons (persons who may have the rights and obligations of a eompany in their name) who were dedicated exclusively to the publishing sectors made the book the main export produet of the national eeonomy.

However, in the editorial field in Colombia, the editors did not have the guarantees that their work would be rewarded and they risked losing their investment. The state did not support national authors in the creation of their works because at the eultural and educational level, the country was underdeveloped. Therefore, publishers did not risk publishing works by Colombian authors because of the low quality and ereativity of their works. That is why there are not works of literature of Colombian authors with these types of books.

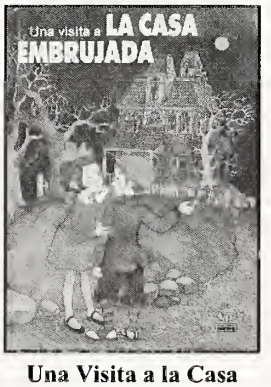
During the 1990s, Colombian legislation created several laws that promoted and protected the publishing production in the country. At the same time, they founded different entities that were responsible for developing and disseminating the publishing production of national and international publishers, among them: Proexpo, The Ministry of National Education, The Ministry of Culture, The Colombian Chamber of Books, and others. For the technical review of the editorial process, the Institute of Technical Standards (INCONTEC) was entrusted with the creation of standards to verify the quality of the book production process. Forty percent of the editorial production remained in the country, while 60% was for export.

In 1990 Carvajal C & I, Bedout, and Oveja Negra emerged. They were pioneering publishers and printers in Colombia. Between the years 1950 and 1960 Manuel Carvajal Sinisterra[1] was the president of Carvajal. He managed to take to the company to the international level: During his term both Securities Divisions and Editorial Norma were created allowing him to turn the company into one of the biggest of the publishing sector in the country.

In 1960, the production of three-dimensional books was being done on a large scale. Publishers such as Hallmark, Random House, Intervisual Comunications, McGraw-Hill, and others were engaged in the publishing of three-dimensional books. The printing and assembly of the books was done in countries with cheap labor because the production costs were too high to make books in the industrialized countries. Therefore, most produetion took place on the Asian continent.

Jungle Adventure. 1993. Produced in Colombia

By then, pop-up book publisher Waldo Hunt had succeeded in starting the "Second Golden Age of Pop-up Books." His enthusiasm, hard work and dedication, provided the foundation for many of the paper engineers working today. His contribution to the edition of these books was that on each page there was a mobile mechanism, which became an essential feature in the publishing process of pop-up books. He also recognized the work of the paper engineers and included them in the credits of the book: Before him only the names of the author and illustrator appeared in the credits.



Una Visita a la Casa Embrujada. 1987

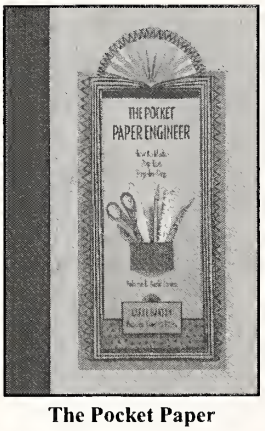
In 1966 the Colombian government pressed national companies to increase the export of national products. Guillermo Carvajal, who was the vice president of the company, together with his cousin Adolfo Carvajal, offered stationery services for U.S. companies and the printing of calendars for Goodyear's company in Akron, Ohio. They did not get any of the businesses.

Continued on page 8

A History of the Carol Barton Artists' and Movable Books Collection at James Madison University

Julia Merkel
Keezletown, Virginia

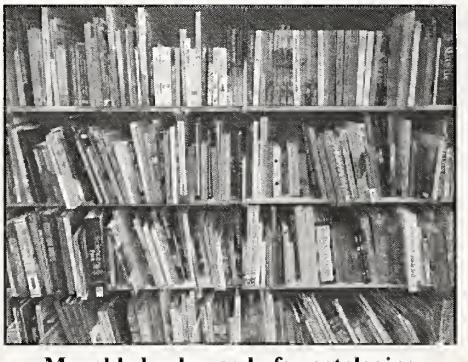
The history of artists' and movable books at James Madison University in Harrisonburg, Virginia has an elusive origin. We know that sometime in the 1980s, thirty-five works from artists such as Jenny Holzer, Barbara Kruger, and others such as Scott McCarney's fabulous *Yellow Hanging Accordion* ended up in storage with the university's Fine Art Collection. Accounts from faculty emeriti suggest that these may have originated from book and print sales held in the lobby of Duke Hall. Fast forward to 2008 when Special Collections at JMU Libraries began the purposeful acquisition of artists' books beginning with fifteen examples from the Women's Studio Workshop in Rosendale, New York. The founders of WSW, Tatana Kellner and Ann Kalmbach, had been on campus as guest artists and lecturers in conjunction with an exhibit in the School of Art's Sawhill Gallery. Graphic Design Professor Dawn Hachenski McCusker was intent on adding book arts to the curriculum, and the art liaison librarian, Mary Ann Chappell, was amenable to allocating funds for the nascent discipline. Special Collections Librarian, Tracy Harter, graciously agreed to house them with the rare books and tasked me with their curation. In 2009, those thirty-five elusive 1980s era books were transferred from the Lisanby Art Museum to the library. By 2013, an informal arrangement became a dedicated budget line. In 2015, the Book Arts Interdisciplinary Minor was launched, the Book Arts Lab opened in the Studio Center, and we were really off and running! 2015 was also the year I fortuitously reached out to Carol Barton for advice and direction on building the collection. (Barton had been on campus back in 1992 as the very first Wampler Visiting Professor of Fine Art, and I had taken her amazing class.) The rest as they say is history; Barton was ready to downsize and suggested that JMU become the repository for her personal collection. That was a win-win situation: the collection she had amassed over several decades in the field would stay whole AND it would be readily accessed by a future generation of paper engineers. Separate trips with Special Collections Librarians Lynn Eaton and Kate Morris to her family farmhouse in Maryland, a cargo van later, and JMU became the proud custodian of the Carol Barton Artists' and Movable Books Collection of over 1,000 titles.



The Pocket Paper Engineer. Vol. 1

How does one begin to organize such a large and diverse collection? The answer lies in excellent student assistants. Two senior art students, Madison Whitesell and Ashley Roth spent many many hours in the preservation studio unboxing, cleaning, and sorting (one-of-a-kind and small print runs separated from commercially published works.) We ereated an inventory control system with numbering to include "small" and "oversize" designations to assist with housing dilemmas. This was especially important because classes were already clamoring for access to the collection! Whitesell and Roth would go on to author a local description for each of the 287 artists' books with information for Metadata Services (formerly known as Cataloging) to enter into the official record. Structural forms such as "accordion" and notes on type such as "letterpress" and materials "cold press paper" were added to a growing spreadsheet. Roth created an additional field with an illustrated index of 184 terms in anticipation of the project continuing past their graduation. Future students would be able to quickly identify a "buttonhole binding" or a "Turkish map" with this ready reference. (The other go-to tool is the Art Libraries Society of North America's Artists' Books Thesaurus http://bit.ly/1A1mORO.)

Graduate students Caroline Hamby and Liana Bayne (the first cohort of Madison Library Associates) completed an initial inventory of the 727 movable books before experimenting with different platforms and ultimately recommending a digital presence for the collection illustrated by this test site on Omeka: http://bit.ly/2BX0vD8 complete with Dublin Core metadata and images for the pilot version of fourteen books. Plans are also underway for a public LibGuide for the illustrated terms matched to specific examples in the Carol Barton Collection. In March 2017, Special Collections joined forces (and resources) with the School of Art, Design & Art History, to bring Carol Barton back to campus for a full day of meetings with campus stakeholders, workshops with students, and a public reception and leeture to cap the day.



Movable books ready for cataloging

As of this writing, our steadfast cataloger, Cindi Sandridge, has assigned all 287 artists' books with a Library of Congress call number. Over the summer, two new senior students, Fiona Wirth and Jen LeMay, completed a second pass through the Movable Books ticking off a checklist for each book identifying structures such as "carousel" or "volvelle" in preparation for each book's journey into the JMU catalog (http://bit.ly/2kENREx). For this assignment, Barton's three volume set *The Pocket Paper Engineer* was extremely helpful. Intrigued with the class use beyond the Art Education, Book Arts, Design, English, Math (who knew?) and Photography—I asked Wirth and LeMay to write a blog post on their favorites and relate them to their disciplines of Art History and Archaeology respectively. Their enthusiasm was infectious. Interested in future developments with the Carol Barton Project? We will be taekling the archival manuscript portion next semester. Follow us on Instagram and Facebook: @jmulibrarypreservation or @jmuspecoll.

***NEW* for 2018!** We will not be providing mail-in registration forms for the 2018 conference. Please visit our (also *NEW!*) website at movablebooksociety.org to register and pay online. For those who prefer to register by mail, please write to:

The Movable Book Society, c/o Denise Price
PO Box 390251
Cambridge, MA 02139

THE 2018 MOVABLE BOOK SOCIETY CONFERENCE

September 27-29 | Kansas City, MO | Westin Kansas City at Crown Center

THURSDAY, SEPTEMBER 27

4:30-5:00	Registration, Meet and Greet
5:00-6:00	Dinner at Hotel
6:00-6:15	Shawn Sheehy (shawnsheehy.com) *Conference chair welcome*
6:15-6:30	Patrick Kershner (retired Hallmark paper engineer) *Site host welcome*
6:30-8:00	A Conversation with David Carter (popupbooks.com), hosted by Maike Biederstaedt (maikebiederstaedt.de) *Book signing with Carter to follow*

FRIDAY, SEPTEMBER 28

All day	*Silent Auction*
8:30-9:00	Continental breakfast
9:00-9:45	Presentation by a Hallmark Historian
9:45-10:00	Coffee Break
10:00-10:45	Emily Brooks, PhD candidate at University of Florida (emilyfbrooks.com) *Digitizing movable books*
10:45-11:45	Open mic
11:45-12:45	Lunch at the hotel
12:45-1:05	Colette Fu, book artist (colettefu.com) *A record breaking pop-up*
1:05-1:50	*Hands-on Project: Colette Fu*
1:50-2:30	Peter Dahmen (peterdahmen.de/en/)
2:30-5:00	Visits to Nearby Institutions/Exhibits/Points of Interest Hallmark Visitor's Center | Rainy Day Books Linda Hall Library | Community Bookshelf | and more to come...

5:00 Evening and dinner on your own

SATURDAY, SEPTEMBER 29

All day *Meggendorfer Prize for the Best Paper Engineering – Trade Publications voting*

8:00-8:30 Continental breakfast

8:45-9:00 Ann Montanaro Staples, MBS Founder and Board President
Business meeting

9:00-9:45 Larry Rakow, collector/dealer (wonderland100.com);
Ellen Rubin, collector/historian (popuplady.com);
Larry Seidman, collector (drlar7.tumblr.com)
Panel discussion/group participation on the topic of appraisals

9:45-10:00 Coffee Break

10:00-11:00 **Keynote Address: BRUCE FOSTER** (paperpops.com)
Bruce will be signing books during the trade fair.

11:00-11:45 Courtney Watson McCarthy, paper engineer (offcenterpops.com)
A presentation of past and current work

11:45-1:00 Lunch at the hotel

1:00-1:45 Yoojin Kim, paper engineer/book artist (yoojinkim.com)
Technical/artistic demonstration

1:45-2:00 Kyle Olmon, paper engineer (kyleolmon.com);
Kyra Hicks, author (blackthreads.com)
Social media discussion/new MBS website roll-out

2:00-2:30 Monika Brandrup introduces "A to Z: Marvels in Paper Engineering"
25th Anniversary MBS Publication launch presentation

2:30-3:00 Set-up for Book Sales, Swaps, and Signings

3:00-5:30 Book Sales, Swaps, Signings;

Meggendorfer Prize for Artist Books contenders on display for judging.

5:30-6:30 Break

6:30-7:00 Pre-banquet reception and drinks at cash bar

7:00–8:15 Banquet

8:15 Silent auction proceeds announced.

Emerging Paper Engineer Prize announced.

Meggendorfer Prize for Artist Books announced.

Meggendorfer Prize for the Best Paper Engineering – Trade Publications announced.

Program subject to change.

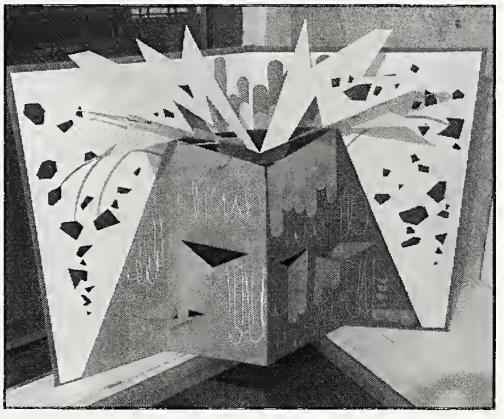
Fête du Livre Animé

Sheila Hirata
Buenos Aires, Argentina

Everyone was surprised when I said that I had traveled from Argentina just for the Fête du Livre Animé. It really involved an effort. But Paris and pop-up is an irresistible combination!

Fifteen hours of flight later, I was finally in Paris with my husband and my two-year-old daughter. A pop-up festival all over France - The Fête du Livre Animé - was the reason why we were starting this delicious adventure. I was born in Brazil but we live in Buenos Aires, where I give pop-up workshops and work hard to beeome a paper engineer. Our trip started two weeks before the festival, so we had some days to know other places.

The structure (or non-structure) of the *fête* was very interesting and democratic. There were many events spread all over France (in libraries, bookstores, museums) that allowed everyone to have their own experience with the festival. I wanted to see as much as possible and this was a delightful way of getting to know amazing hidden places in Paris. And even out of it. Thanks to the *fête*, we visited (and loved) Strasbourg. There was an exhibition "Cirq-oh!-Pop" at the Illustration Center of the Médiathèque André Malraux. Lots of books with the circus theme, ineluding the classic *International Circus* by Lothar Meggendorfer, and *Magical Circus Tour Pop-up* by Gérard Lo Monaco.



La Tectonique des Pages. UG

Later, in Paris, I went to the official release of Olivier Cossu and Jean-Marc Desrosiers's movie *La Face Cachée du Pop-up* in a charming old theater Le Brady. The 2014 movie was originally made for TV but the project didn't take off and this was its first release. It has very nice effects and animations and participation of some of the main pop-up artists in France. Watch it in French at: http://bit.ly/2AptxhD.

The next day was the big day: the 10th Salon du Livre Animé at Libraires Associés, and it is material for a whole report. That's exactly what Maaike Van der Meulen, from Netherlands did. It's the third time that she has written about the salon with details and reviews of the books. After meeting me everywhere, Jaeques Desse, who realized the festival, had the idea of introducing me to Maaike and complementing her story about the Salon with my experienee at the *Fête*.

It was my first salon and it was amazing! And I could not fail to mention how nice and attentive Philippe UG, Bernard Duisit, and Jean-Charles Trebbi were.

The day after the salon, at Un Regarde Moderne, a charming library known as the "temple of graphism and independent edition," UG was signing his new books: *Maison des Animaux*, (Houses of Animals, 9782361934958) and *Le Petit Peuple du Sol* (The Little Ones of the Earth, 9782361934965; both Grandes Personnes editions) and *La Tectonique des Pages*, (Artist's edition in serigraphy. 120 copies, 45 euros). It was also the site of the private preview of his exhibition featuring big colorful pop-ups.

November 26 was one of the days that I had high expectations: David Carter's signing at Pompidou's library. I'm a big fan of his work and he was very attentive and generous when we talked online. Meeting him just eonfirmed my impressions.

I also met other nice people including Camille Magaud from Orgnac-l'Aven. We both are going to be part of the *A to Z: Marvels in Paper Engineering*. (She designed the letter B and I made the letter T.) Also, Mike Malkovas, a very talented paper engineer, who designs for a Parisian company that works with luxury brands.

This unexpected encounter was one of the most special moments of the *fête*, for me. At the end of the evening David Carter invited all of us to dinner and this day went beyond all my expectations!

After experiencing a little bit of Paris, I see the French pop-up school from another perspective. I admire the value that they give to the artisanal skills, to the process, and to the quality of the material. I saw a lot of screen prints and pieces cut by hand. I picture Freneh pop-up engineers enjoying the process of making their books, taking their time to choose the elements, maybe while drinking a glass of wine. Monumental paper mechanics doesn't seem to be the priority, but a good illustration and the harmony of all elements does.

Left to right: Camille Magaud, Mike Malkovas, David Carter, and Sheila Hirata

Continued from page 3

Hallmark was looking for a printer capable of printing and assembling its three-dimensional cards. Carvajal competed with printers in Asian countries to obtain the contracts, however, the Colombian company was not an option for Hallmark so printers from China, Japan, and Singapore got the production contracts.

Baby Animals at Play (1983) Printed and bound in Cali

However, because Japanese printers could not finish the work because of delays in the deliveries, Hallmark gave Carvajal the opportunity to show its production capacity. The Hallmark test for Carvajal was to make 3D greeting cards. Hallmark liked the work of the foreign publisher and asked Carvajal for an exclusive factory for the assembly of three-dimensional cards and books.

In 1968, Carvajal started to export three-dimensional cards to the United States. In 1967 Carvajal created Manolo SA, which was led by Guillermo Holguín[2], a division of Cargraphics S.A.[3] At that time publishing houses such as Random House, Hallmark, and McGraw-Hill made alliances with Carvajal for the production of their pop-up books.

In 1970, Mancol SA founded three factories in Colombia for the production of pop-up books. In 1972 they inaugurated the Popayán factory and in 1974 the factories of Tunía and Santander de Quilichao. They were located in areas of the country where there was much conflict. Ninety percent of the workforce was female. They started to work at age eighteen in the Carvajal faetories.

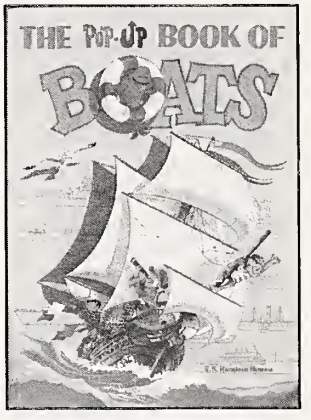
During the years of production of the three-dimensional books in the country, Carvajal paid more than the minimum salary to its workers, gave them extra bonuses, job stability, and social security. Also, they created different cooperatives to help their employees acquire their own house and provided a family educational center.

Hunt, who at that time headed his publishing company Intervisual Comunications (later it became Intervisual Books), became interested in the printing and assembly services of the Colombian company so he contracted with Carvajal to produce his books. Many of Carvajal's books for Intervisual were Disney titles.

During the presidencies of Jaime Carvajal Sinisterra[1] (1971 to 1979) and Adolfo Carvajal Quelquejeu (since 1979), the company began its expansion at an international level. In Latin America they founded factories in Ecuador in 1973 and in Mexico in 1980 for the manufacture of the three-dimensional books. Carvajal used its subsidiary Cargraphics S.A. for printing and Mancol S.A, for the cutting and assembling of their books. From 1972, Carvajal began to use the editorial seal of its subsidiary: Editorial Norma with the Animated Books logo to produce and distribute its books in Latin America.

Design, sketching, paper engineering, and assembly guides were carried out in Europe and the United States since in Colombia there were no professionals to create these books. Usually, people who design pop-up books are graphie designers, illustrators, and paper engineers. At that time in the country students in graphie design careers were not trained in paper engineering and even nowadays it is seen as an elective because students are more interested in digital development.

Cutting, printing, and assembly took place between the Carvajal branches in Cali. The paper was sent from the United States because the two paper mills in the country, Smurfit Carton of Colombia and Propal, did not manufacture the kind of paper that was needed for the production of the books. Enameled cardboard was imported as the heavier paper supported the weight of the engineered mechanisms and the hands of children. The publishers whose books were printed and assembled in Carvajal, came to the printer with a dummy or mock-up of the book to get an estimate of the cost of production. In the factories, a preliminary study was carried out in which the cutting proeess, assembly methods, and assembly guides were analyzed as well as a verification of the quality of the mechanical movements.



The Pop-up Book of Boats (1972) Manufactured in Cali

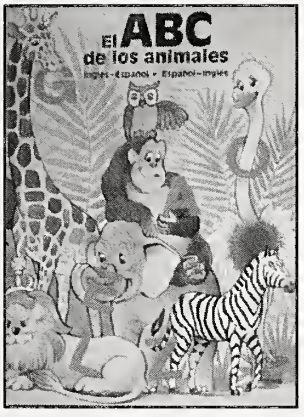
At that time mass production paper engineering was in development and paper engineers created their books from the art of design. When the books arrived at Carvajal they often had to modify the mobile mechanisms, because when passing them to manual production the assembly of the books was very complex. Guillermo Holguín was the person responsible for directing every project that came to Carvajal. He was a world leader in the production of three-dimensional books.

By that time Colombia was the main exporter of pop-up books with 60% of the world's production and the first produeer of pop-up books in Latin America. The Colombian company printed and assembled three-dimensional books for major publishers in the United States, United Kingdom, France, and Germany including: National Geographics; Intervisual Books; Brown, Wells and Jacobs; Ottenheimer; Hyperion; Collins; Éditions Albin Michel; arsEditon; J. F. Sehreiber; Walker Books, and others.

The production of pop-up books in Colombia allowed the production of eoffee[4] (which was the flagship product of the country) to become independent. Women became the main labor force, which considerably lowered the birth rate during those years. At the educational level, the country, together with CERLAC[5], developed a pedagogieal plan that would improve education in Colombia, with the objective of reflection and respect for cultural diversity and free thought. The Ministry of National Education sponsored independent

publishers to support this initiative which encouraged the production of three-dimensional books by national publishers. Editorial Norma promoted these books on the radio, in magazines, and in television commercials and pop-up books were sold at school fairs, warehouses, and bookstores; they were given as gifts in first communions and birthdays.

The produetion of some of the most outstanding books in the history of three-dimensional books were made in Colombia, they included: *Haunted House* by Jan Pieńkowski, *The Peter Rabbit Pop-up Book*, *Sailing Ships* by Ron Van Der Meer and Alan McGowan, and the National Geographics Series. They also produced ten pop-up Disney Classics ineluding: *Walt Disney's Snow White and the Seven Dwarfs* (1981), *Disney's The Lion King* (1994), *Disney's Pocahontas* (1995), *Disney's Beauty and the Beast* (1992), and more. Also produced in Colombia was the first pop-up magazine insert: The Transameriea Corporation ad which first appeared in *Time* magazine in 1986.



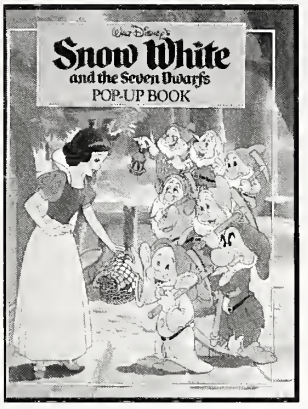
El ABC de los Animales. 1987

The most important books with the Norma Editorial label were the Spanish editions of *The Incredible Hulk Pop-up Book* (1980), *Spiderman Pop-up Book* (1980), Superman (1980) and the best-selling book *Star Wars* (1978).

Since the 1970s, economic opening has been established in Latin America. Colombia based its economy on protectionism, limiting imports from foreign markets and raising tariffs and taxes for these products. This redueed the profitability of domestic production. Following the 1970s, "economic readjustments" were established in Colombia in order to make viable economic trade in the country.

Economic trade emerged as a branch of globalization, which by then had become an economic model globally. The development of industrialized countries at the technologieal and industrial level foreed third world countries to change their production model, which seriously affected the economies of Latin American countries. In Colombia, manufacturing, agriculture, and textiles faced the greatest industrial and economic crisis.

The benefits granted by the state to the publishing industry were eliminated so it was then impossible to import books for the editorial process because tariffs and taxes were too high. Carvajal could not compete with Asian countries in the production of three-dimensional books because they did not have the technological capaeity and the human talent needed to make the books. On the other hand, China, Japan, and Singapore offered the service of printing and assembly at a lower cost, which reduced the quality of books. The three-dimensional books produced by the Colombian company, which were known by their quality and production process, were no longer profitable because labor and production costs were too expensive.

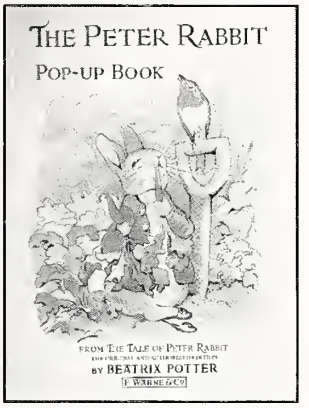


Walt Disney's Snow White and the Seven Dwarfs. Printed and bound in Colombia

Cargraphics stopped contracting Mancol's services for the making of books, which affected the production of pop-up books in the country. Studies were carried out by the Ministry of Labor which concluded that due to the economic crisis the *maquiladora* [a factory in Mexico run by a foreign company and exporting its products to the country of that company] could not continue to operate. That affected the work of those people who had made these books for more than thirty years.

In 1997 Mancol sold its factories to Manuel Mosquera Castro and associates and in 1999 the Ministry of Labor, with a branch in Cali, ordered the definitive closure of the factory in Popayán. The closure resulted in a protest by the workers who since 1995 had not received the an increase in wages to the mandatory statutory minimum legal wage by law. They demanded as compensation one of the factory facilities. For months they avoided the transfer of the machines to Ecuador, according to the workers, because they wanted to make the production cheaper, sinee they were paid in *sucres* and the books were sold in dollars.

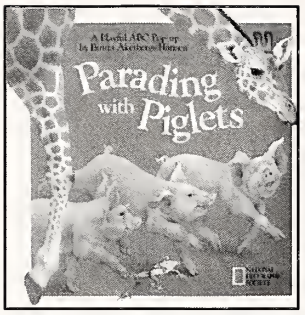
It was then that the factories Carvajal had founded in the Colombia and in Latin America for the manufacture of books were closed. In 2002, the board of directors of Cargraphics announced the definitive discontinuation of the production of three-dimensional books in the country and in Latin America.



The Peter Rabbit Pop-up Book. 1983. Printed and bound in Columbia

During thirty years of work Carvajal made about 2,400 titles, 2,100 books per day and 300 animated books per hour. It exported three-dimensional books to more than fifty countries in eighteen languages and more than 500,000 copies of Animated Books with the label Editorial Norma in Latin America.

Currently publishers in Colombia do not consider the three-dimensional books in the editorial field to be relevant in the country. They have the idea that a pop-up book is an ornament book. Children's book researchers in Colombia include three-dimensional books in book listings; others mention them but do not go deep into the books, and some reject the book pop-up because they consider it just a toy book.



Parading with Piglets. 1996. Printed and hand assembled in Colombia

In Colombia only the work of Professor Angela Camargo Amado "Pop-ups Books: historical view of children's artwork in Colombia" refers to pop-up books.

"Pop-up books, a forgotten world in Colombia" is a two-year investigation that sought to gather as much information as possible about the production of these books in the country, which has only one purpose: to return to pop-up books the recognition they deserve in the publishing field and academy in Colombia.

Notes

1. The graphic sector and manufacturing industry was booming at the time so he thought the manufacturing of three-dimensional books would be a great business. However, it was seventeen years before they got their first eontraets.
2. Tributes to the late Guillermo Holguín were in *Movable Stationery* Volume 14, Number 1, February, 2006. Available online at: http://bit.ly/2zAzQe8.
3. Now Carvajal Soluciones de Comunicaciones.
4. With the crisis of the Colombian National Coffee Growers Federation (FNC) due to the armed conflict, coffee production decreased, allowing three-dimensional books and the printing industry to be the main export industry in Colombia.
5. The Regional Center for Book Development in Latin America and the Caribbean.

Poppits

Ellen G. K. Rubin
Scarsdale, New York

Exhibitions/Lectures

Pop-ups are front and center at the Mazza Museum/Laiho Gallery in Findlay, Ohio. (Mazzamuseum.org) The works of Matthew Reinhart, David Carter, Jeff Ebbeler, Keith Allen, and others are featured. See the video of some of their working drawings, mock-ups, etc. http://bit.ly/2AB5yHE.

After the MBS conference in Philadelphia in September, 2014, the Kislak Center at the University of Pennsylvania held a symposium, "Creating Children's Books." Robert Sabuda was among the participants. Here is the Symposium, Session 1. http://bit.ly/2AXRGr3.

Only open until February 18, see, in Italy, "Pop-ups: The Magic of Books." http://bit.ly/2mLIUIt. (Use SCIA image or Italian exhibit.)

Multimedia

See the books in the 2010 French exhibit, "Livres Enforme(s) Pop-up & Cie" in French at http://bit.ly/2rbLv31.

Not to make any political statement but to show how pop-ups are making them, here is a pop-up spoof on Twitter of *Fire and Fury: Inside the Trump White House.* http://bit.ly/2AGtkSC.

See S. Louis Giraud's 1931 *Daily Express* with a bit of its history, courtesy of childrensbookstore.com, a video series: http://bit.ly/2qGjoZA.

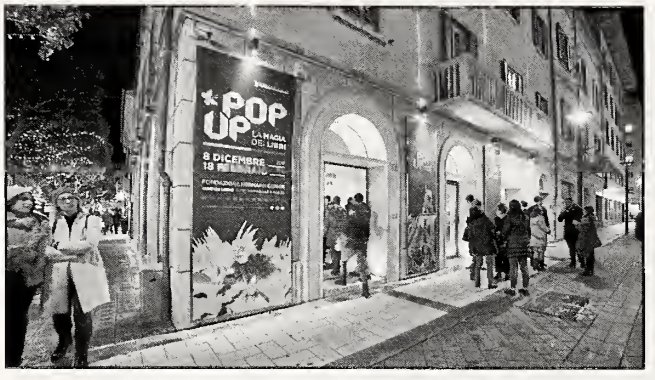


Exhibit: Pop-ups: The Magic of Books

Samsung made good use of pop-ups to advertise their Galaxy Note3. https://vimeo.com/92227136.

Experience the wonder of Ron van der Meer's *How Many?* 2007. http://bit.ly/2D2Vhcv.

Listen to an interview with George White, COO of Up With Paper and Jumping Jack Press, diseuss the history of the company which is the largest pop-up greeting card company in the world. Our very own Board member, Monika Brandrup, is Creative Director. http://bit.ly/2Du729M.

Dorothy Yule won The Movable Book Society's first Meggendorfer Artist Book Prize in 2014 for *Memories of Science.* Specializing in miniature books, here is Dorothy explaining and demonstrating her projects and her art. http://bit.ly/2DrKiH9

Publications

The Museum of Printing in Haverhill, Massachusetts has created, courtesy of www.opencardnow.com, a tribute to Gutenberg in a pop-up card. With a $50 donation to this worthy museum, you too can add this large eard with envelope to your collection. http://bit.ly/2mEvSMb.

U.S. Postal Office Volvelle

In the September, 2017 issue of *Senior Times Magazine* (seniortimesmagazine.comf) author Cameron Cobb gives a concise, chronological history of pop-up books starting with Matthew Paris in 1250. The artiele, "One For The Books: A Timeline of the Origins of Pop-up Books," is well-illustrated. http://bit.ly/2AXHcbb.

I'm hoping when you go to your local U.S. post office you will see their movable poster. You can use the volvelle/wheel

to get more information. Well that's what movables are about. Aren't they?

Museum of Printing Gutenberg card

Book Fair Calendar

If there are book fairs coming up in your neck of the woods, or exhibits, too, please let The Popuplady (popups @popuplady.com) know so that they may be included in future Poppits.

2018

February 9-11, Pasadena, CA: The 53rd California International Antiquarian Book Fair. www.cabookfair.com

February 14-18, London, UK: Spring Stampex. http://bit.ly/2ELxJpG

February 17, New York, NY: Greenwich Village Antiquarian Book Fair. http://bit.ly/2FIIQ3S

March 8-11, New York, NY: 58th Annual New York Antiquarian Book Fair, www.abaa.org

March 10, New York, NY: New York City Book and Ephemera Fair (part of Rare Book Week). http://bit.ly/2FIIQ3S

March 10, New York, NY: Manhattan Vintage Book & Ephemera Fair and Fine Press Book Fair. http://bit.ly/1e5hUfK

March 16, Old Greenwich, CT: Annual Conferenee of The Ephemera Society of America (see below)

March 17-18, Old Greenwich, CT: Ephemera 38 Fair. http://bit.ly/2FIIQ3S

Mareh 31, Boxborough, MA: Paper Town - The Vintage Paper, Book & Advertising Collectibles Show. http://bit.ly/1e5hUfK

April 21-22, Allentown, PA: Allentown Paper Show. allentownpapershow@gmail.com

May 16-19, Philadelphia/Delaware area: FABS Tour - Winterthur, University of Delaware, Delaware Historical Society and more. The cost of $625 includes receptions, luncheons, dinners, and bus transportation from the Sheraton Wilmington. For registration, contact Mark Samuels Lasner, marksl@udel.edu. Note: MBS is a FABS member allowing all our MBS members to participate in FABS events. These events always have limited registration so register early.

May 20, London, UK: The Ephemera Society Summer Fair. http://bit.ly/1e5hUfK

September 8, Brooklyn NY: Brooklyn Antiquarian Book and Print Fair. http://bit.ly/2FIIQ3S

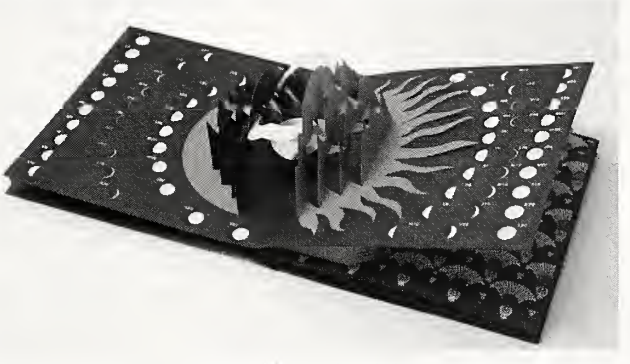
Oetober 5-6, Eagan, MN: Annual meeting of the Golden Glow of Christmas Past, the theme to be "Ephemera Through the Decades." For more information write to: mnoctoberevent@comcast.net

December 2, London, UK: The Ephemera Society Winter Fair. http://bit.ly/1e5hUfK

10th Salon du Livre Animé, continued from page 1

The deliberate and subtle sheerness of the layering shows that Icinori knows what they are doing with this technique. It enhances their illustrative style. Observing the excited reactions of some visitors, it was obvious this duo is quite famous. Harmoniously they were drawing shapes and illustrations on cards to put in purchased books. They embraced letterpress in a series of four little leporello's, *LOI nr 1, Jean Jean nr 2, Dessus Dessus nr 3, Count Down nr4* (€ 10,- each).

Anouck Boisrobert and Louis Rigaud made *Verso*, a screen printed leporello with a shaped top and some counter folds (edition of 100, € 120,-). In their recognizable subtle style, this story without text, shows a jungle with figures on an adventure. A second edition of *Popville* (Hélium) is out now: newly added are cut-out figures to play with.



Deux Mille dix Huit

Last year Claire Andlauer and Tristan Perreton announced a calendar, Editions a Mort. An exciting one: *Deux Mille dix Huit* (Two Thousand Eighteen, edition of 130, € 80,-) has a black linen cover, six pop-up spreads on black paper, each with a different theme (more or less "gloomy"). They also designed a complicated large book in an edition of three, *Ufologie.* I now realize that I did not see that one completely! But I know Claire and Tristan were exhausted as they did all the designing, printing, cutting, and complex assembly by themselves.

Tucked away in his corner Jean-Charles Trebbi

surrounded himself with handmade pop-ups. One speeially made for the Salon is *Racines*, a one-of-a-kind diorama made by hand. Trebbi happens to be a continuing source of good advice for (beginning) paper engineers and is happy to share his tips.

Philippe UG presented three books and the next day he opened an exhibition of his work at a gallery. Sheila Hirata, who travelled all the way from Argentina, went to the private preview and she'll tell you about his books in her article.

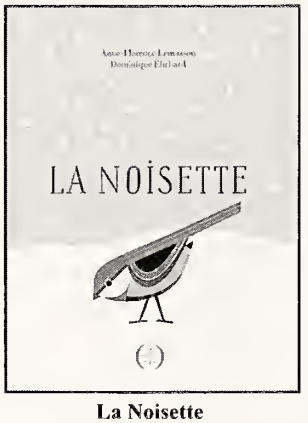
Bernard Duisit engineered a couple of books last year. *Comment tu Dors* (Hélium, 9782330077983, also available as How Do You Sleep) is a cute little book with pull flaps. My three-year old nephew immediately adored it. A book with the same concept, with funny spot-on pull flaps is *Bonjour Pantin* (Hélium, 9782330073343) about politeness. *Le Blue Lutin* is a collaboration with illustrator Janik Coat (The Blue Goblin, Hélium, 9782330086237). A bear searches for his way back home and encounters all kinds of distractions. Will he find his way home? That question can be asked when we open Duisits artist book, a one-spread in black, white, and lime green (edition of 15, sold out). It's a complicated Escher-like labyrinth.

Labyrinthe

Pop-up Symphonie

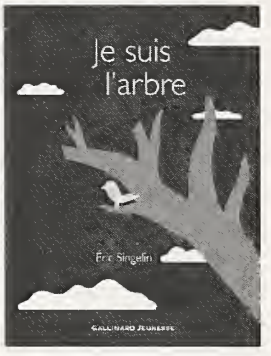
Gérard Lo Monaco showed *Pop-up Symphonie*. He made only two by hand and I do hope it will be a trade edition in the future. He's working on it. Inside are a cd and pop-ups with fun colored toy-like moving figures. This book is a collaboration with his partner Marina Cedric, a eomposer and dancer of contemporary tango music. He designed *Le Train Fantôme* (Spooky Train, éditions des Braques, 9782918911760) that includes a cd with songs by Henri Des. Lo Monaco won an Emmy last year: Best Boxed or Special Limited Editions Package for *Edith Piaf 1915-2015* at the 59th Emmy Awards. I think it's a wonderful recognition of all of his work on cd-packaging with movables and pop-ups. Also in the making is a very complex and detailed pop-up book about marine life, a subject Lo Monaco loves. A sneak peek of *Bataille Navale* was shown in the lovely exhibition, "L' Art du Pli" (The Art of Folding) downstairs at the Boutique.

Dominique Ehrhard worked continuously this evening signing his collection of books. Inside *La Noisette* he glued an extra pop-up house on the endpaper. It is written by his partner Anne-Florence Lemasson. (Les Grandes Personnes 9782361934729, also available as *Little Hazelnut*). In *5 Maisons* he glued an extra little Vienna building. (5 Houses, Les Grandes Personnes 9782361934736). Also new was *Les Phares Pop-up* (The Lighthouses Pop-up, Vagnon/Du Placancier, 9791027101443). Ehrhard is a busy man, seven more books are coming, several are movables.



La Noisette

Eric Singelin made a lovely book called *Je Suis L'arbre* (I'm the Tree, Gallimard Jeunesse 9782070617302). He designed and wrote this story in silhouettes (with a few colors) about a tree becoming a chair. At the signing he was very calm and focused as he cut out shapes of chairs and trees which he glued on the back of the books.



Je Suis L'arbre

A surprise was the artist edition of ten by photographer Nicolas Codron. He is the counter man who always helps during the Salon selling piles of books and accurately administering it all. He made *Steps*, a white book, using kirigami. It reminded me of *Stairs* by Rein Jansma, but it is more detailed. It has delieately placed dots of color and hand written sentences on five pages. (sold out)

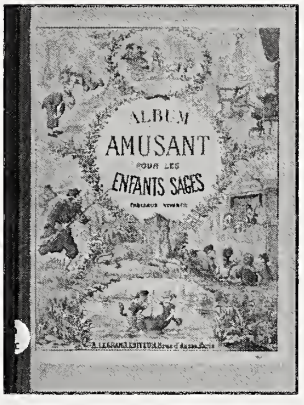
The evening went by in an excited yet cosy atmosphere. Apparently a lot of piggy banks were smashed and patience was practiced in waiting lines, giving buyers the opportunity to get acquainted with each other. So, now completely up-to date with my collection, we said "goodbye" and went to the hotel. Knowing there were more events coming.

Libraries

A visit to the Mediatheque Françoise Sagan led us through an exotic entrance. The exhibition of eoloring books was fun and, after asking, we looked at and touched some rare examples of *Histoires des Voyages and Nouveaux Contes pour les Enfants* by Phébé (Lonati, 1817). One day before my arrival Jacques Desse held a conference at Sagan about his research: Figures Mobiles: Histoire des Premiers Livres Animés Publiés en France (1817-1839) It included information about the first books with loose figures published in France, like paperdoll books, before pull flap books were developed.

Volvelle in Astrologiae Nova Methodus Francisci Allaei Arabis Christiani

Our visit to the immense Bibliotheque Nationale de France (BNF) was an experience I will not forget. Our goal was to see the exhibition "Les Livres Animés dans les Collections de la Réserve des Livres Rares." We applied in advance for this tour which was limited to fifteen people. Desse and Brunessaux initiated this exhibition especially for the festival and accompanied us. The BNF has four towers in the corners, connected by a multiple floor building with a forest in the middle. It takes you minutes to go from east to west. After a security cheek we descended into a concrete and steel hall on the longest rolling stairs I've ever experienced. Along the forest and into hallways without light, a tiny elevator, a small eorridor, a smaller room and, finally, in the Salle Van Fraet we reaehed a dark, temperature-controlled room furnished with a large custom made wooden table and chairs. On the side were fifteen vitrines with rare movables. We gazed at *Astronomicum Caesareum* (Petrus Apian, 1540), *Astrologiae Nova Methodus Francisci Allaei Arabis Christiani* (Yves de Paris, 1654-1655) and many more old anatomic and religious books. History unfolded. For example *Album Amusant pour les Enfants Sages: Tableaux Vivants* (A. Legrand, appr. 1882) which has very complex mechanics like Meggendorfer's. Also some artists' books and playbooks were on display to highlight teehniques, differences, and development. You can watch a registration of the tour, made by the gentlemen of livresanimes.com on the festival blog.



Album Amusant pour les Enfants Sages

Up we went, obliged to take a look at the odd huge globes king Louis Quatorze got as a present. Wondering about how they were made, I talked to Clémentine Desmond of fibrilleconservation.com, who also enlightened us at the exhibition about the delicate restoration of old anatomical books. She is a specialist in restoring pop-ups and did a research on new ways and materials to restore folds without causing extra thickness and a crease. She found a certain kind of non-woven polyester works well. She's willing to do restoration projeets or answer questions and she speaks English.

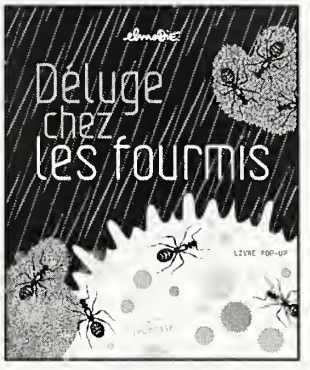
These days I also took a detour to the Artists Book Fair "Pages," where I met Gaëlle Pelachaud, famous for her handmade (limited edition) pop-up books about her travels around the globe. As you can imagine, it is always a pleasure to turn the pages yourself. A look at the bookshop Les Trois Ourses (200 Boulevard Voltaire, with books by Munari and Komagata) is a must when in Paris, a stroll along the paper shops at rue Pont du Philippe is also recommended.

Going home

The day David Carter signed his books at the Centre Pompidou, I went home. Lucky Sheila Hirata stayed a while longer, and she's going to write about her adventures. This festival was packed with nice events, and I missed some signings at other libraries. This brings me to mention other 2017 arrivals in France, all pop-ups:

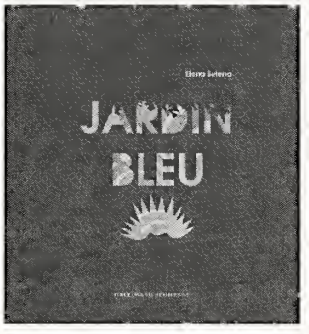
Jean-Marc Fiess published, as promised, *La Declaration Universelle des Droits de L'homme* (The Universal Declaration of Human Rights, Albin Michel Jeunesse, 9782226397515). It's a small book with a limited amount of colors, but immensly important content these days.

To get away from serious stuff, you can go and relax by walking in gardens and nature or hide in legends and fairytales, a beloved theme. We find ants underground. Elmodie published *Déluge Chez les Fourmis* (Flood at the Ants, De la Martiniere Jeunesse, 9782732482453).



Déluge Chez les Fourmis

High up in the sky you go kitesurfing. Mathilde Bourgon made *Serfs Volants* (Kites, Gautier Languereau, 9782017024491) I saw a sneak peek last year, with subtle die-cuts and nice patterns, but I didn't find the book in a store. It has the same delicate look as *Totems* (2016)



Jardin Bleu

In a dreamy *Jardin Bleu* (Blue Garden, Gallimard Jeunesse, 9782075079822) by Elena Selena, you see, in a 90° angle, poetic layered scenery of gardens in blue.

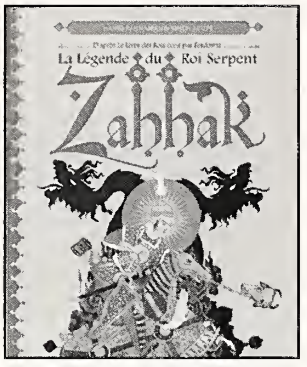
Stay in a poetic, soft colored mood with *Le Bonheur est dans le Pré* (Happiness in the Fields, Flammarion jeunesse, 9782081394506) by M. Taisne. This book also shows layered scenery, pulled by strips as the pages are opened and laid flat. Both books contain graphic, silhouette-like illustrations. New and fifth in a series of die-cut books from Auzou, with the same principle as written above, is *Les Mille et une Nuits* (1001 Nights, Hélene Druvert, 9782733844700)

We stay in a garden with the rose of youth: an Armenian fairytale (and opera) told in *Le Maître du Jardin* (Master of the Garden, Kaleidoscope, 9782877679459). Damien Schoëvaërt-Brossault, theater maker, initiated a book with two pop-ups and richly illustrated pages with a punched out square that folds around them.

Le Bonheur est dans le Pré

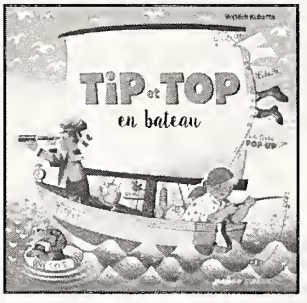
Then there are also richly illustrated pages of a Persian fairytale: *Zahhak, La Legend du Roi Serpent,* engineered by

Simon Arizpe. It is already out in France and I'm still waiting for the English edition. But Les Rêveurs (9791091476768) took care of the French edition of 2,500 and it is super.



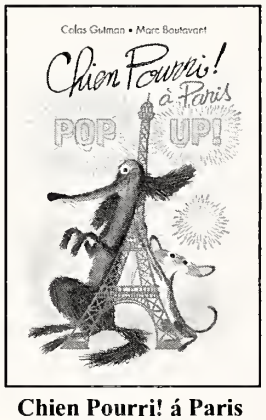
Zahhak, La Legend du Roi Serpent

Pirates are on the loose in a bold colored *Piratomania* by Arnaud Roi (Editions Milan, 9782745979629) and it has the same format as *Animalia* (2012) and *Dinomania* (2016).



Tip &Top en Bateau

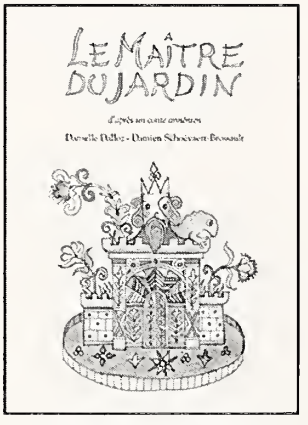
New but golden oldies are the very affordable reprints of Kubasta's Tip and Top books by publisher Mango Jeunesse. Four this year: *Tip et Top en Bateau* (9782740432778),*Tip et Top en Voiture* (9782740432730), *Tip et Top en Avion* and Tip et Top sur la Lune (978-2740432792).



Chien Pourri! á Paris

OK, Back to reality with an exciting and humorous story of dog Pourri in Paris: *Chien Pourri! á Paris* (Rotten Dog! In Paris.(l'ecole des Loisirs, 9782211234085). With engineering by Camille Baladi and an illustrated map of Paris as a dustcover, this story is packed with fifty pages of pop-ups and pull tabs and flaps.

A mouth-watering and an excellent finish of the Paris trip and this festival is *Surprises et Gourmandizes*, a recipe book written by confectioner Pierre Hermé, with eight pop-up pasteries by Atelier Saje. (2016 by Solar, 9782263145902). Who can resist a macaron, carrément chocolat or cheesecake satine... *Bonne fête*!



Le Maître du Jardin

Piratomania

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Questions and Answers

Q. What are Copac and OCLC? Often a bookseller will list that a book is in OCLC or Copac. How do I use these online resources to find books?

A. Both OCLC and Copac are union catalogs that bring together the holdings of libraries. They do not have books for sale: they are catalogs. Copac exposes rare and unique research material by bringing together the catalogues of about ninety major UK and Irish libraries. In a single search you can discover the holdings of the UK's national libraries (including the British Library), many university libraries, and specialist research libraries. Access: copac.jisc.ac.uk

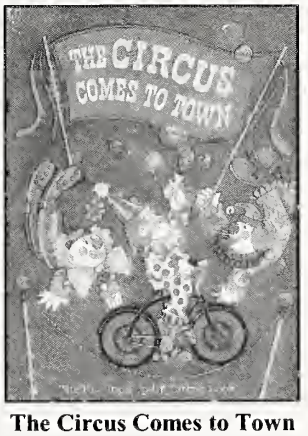
OCLC is a global library cooperative representing 84,000 institutions in more than 120 countries. On behalf of the cooperative, OCLC manages WorldCat, the "world's largest, most authoritative, and most consulted bibliographic database in the library industry." When searching WorldCat, the search uncovers the holdings of many libraries at once and then locates it in a library nearby. Access: www.worldcat.org

Circus, continued from page 2

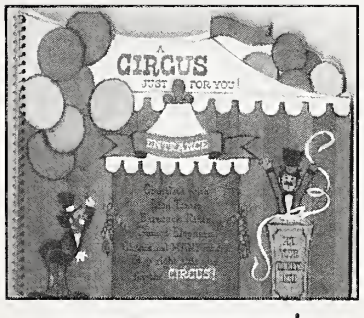
Carrie Dudley's **Let's Play Circus: Another Peek-a-boo Book** (A Gordon Volland Production presented by the Buzza Co., 1928) is an action play book in which the children are creating their own circus. Eight die cut color cardboard scenes have holes cut out in various places. These scenes can be placed over six color pages on the baek cover, so the reader can change text & illustrations.

Let's Play Circus

The Circus Comes to Town (Hallmark Cards, n.d., [1971]) is a hard cover book (issued with a dust eover) paper engineered by Dick Dudley. The twelve pages include different movables that bring action to life under the big top. There are four double-page pop-ups including one in which the acrobat (suspended on a metal wire) flips on the trampoline. When tabs are pulled clowns bounce in a car, the ringmaster signals the band to start, the strongman lifts his barbell.



The Circus Comes to Town



A Circus Just for You!

In contrast to the previous Hallmark title, **A Circus Just for You!** (Hallmark, n.d., 197-?) might be considered a greeting card rather than a book. It is a spiral bound, card stock carousel with shaped covers. As the covers come together to form the big top, four scenes display including: praneing horses, a bareback rider, a performing elephant, a dancing bear, strongmen, a lion tamer and his lions, and an elephant that sits on a tiny stool. Two sheets of press-out characters are included to add to each of the scenes.

Chuck Murphy designed and illustrated **Viking Circus Block Books** (Viking Press, 1983). It is a set of three block books in one eardboard container that is shaped like a circus train. Each block has accordion-folded pages with text and movable pictures inside.

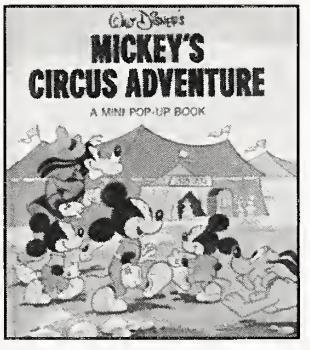
When you open **Santa's Circus** (White Plains Greeting Card Co., 1952) a giant Santa explodes off the first pages. He is at the "Big Top Fun Show." Issued in a cardboard box, this soft cover book is a circus like no other as it has pigs, bunnies, ducks, and turtles. And it is full of movables: three double-page pop-ups, and tab-operated movables. Assorted additions include a cellophane-wrapped mint, a clicker on the nose of a clown, a balloon on the nose of an elephant, and a small pencil to complete the number search.

Santa's Circus

Tony and the Circus Boy, Back cover

Tony and the Circus Boy (Bancroft, 1960) has the cover title Circus Life. In Vojtěch Kubašta's eight-page story insert that aecompanies the large pop-up, young Tony has a new friend at school, Timothy, whose parents work in the circus. Timothy invites Tony to visit the behind-the-scene work of the circus and he learns that the eircus is not all glamour, fun, and excitement. The single, center pop-up rises nearly 40 cm. when it is opened, it has a set full of prancing horses, elephants, monkeys, camels, and clowns. The ringmaster takes center stage leading all of the acts.

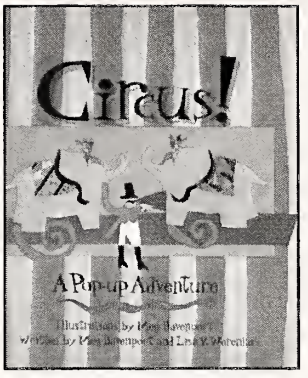
Walt Disney's Mickey's Circus Adventure Book: A Mini Pop-up Book (Purnell, 1977) opens with a simple pop-up of Mickey, Goofy, and others entering the "Big Top" tent. However, this is a different kind of circus adventure. As everyone is enjoying the acts, Pete is outside of the tent robbing the cashier. Using the trapeze swing Mickey and Goofy slam Pete to the ground saving the day.



Walt Disney's Mickey's Circus Adventure Book

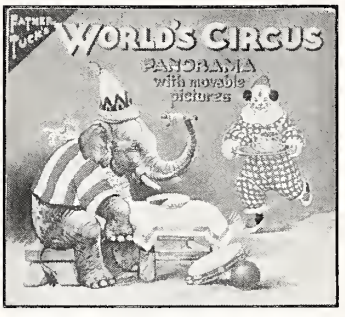
All that I can find about **Great Circus Adventure: Tom and Jerry Pop-up Book** (Sterling Publishers Private Ltd., 2010) is the online description which says it has twelve pop-ups. "Jerry and his nephew Tuffy take a visit to the circus. Tom, as expected, follows them."

Circus! A Pop-up Adventure (Little Simon, 1998) has a large red and yellow pop-up circus tent that opens invitingly to welcome circus goers. Paper engineered by Sally Blakemore and Andy Baron, this story has twelve rousing, colorful pages with pop-ups, tabs, netting, strings, and acetate enhancing each of the scenes.



Circus! A Pop-up Adventure

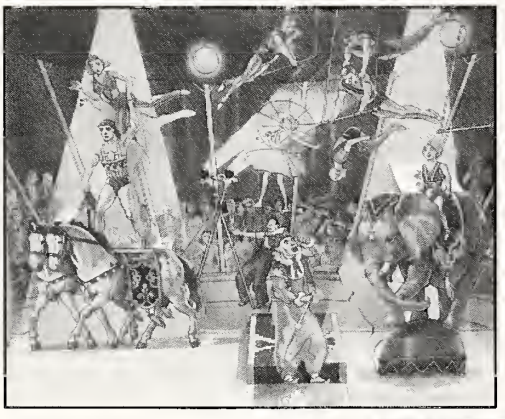
Father Tuck's World's Circus: Panorama with Movable Pictures was originally published by Raphael Tuck & Sons of London, around 1900 but the more accessible version is the reproduction issued by B. Shackman & Co. in 1998. This four-section panorama unfolds to a length of 120 cm. and is assembled by arranging the fourteen cut-outs (housed in a pocket) into numbered slots on the tent floor. The back of the panorama includes a lengthy poem and assembly instructions.



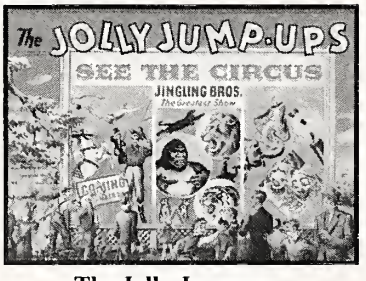
Father Tuck's World's Circus. 1998

Ringmaster

Il Circo (Casa Editrice Mediterranea, n.d., ca.1943) is number twelve of the Album Mediterranean series. Ten pages long with text printed parallel to the spine, the five pop-ups are eolorful, abundant illustrations of circus acts: the ringmaster leads the dancing dogs, an acrobat on a swing plays a violin, a man on stilts, Chinese jugglers, an African strongman, performing horses, lions and much more.


Il Circo, inside

"Hurry, Hurry, Hurry!" implores the ringmaster in the second pop-up spread encouraging people to get their tickets for the big show. Geraldine Clyne's **The Jolly Jump-ups See the Circus** (McLoughlin Bros., Inc, 1944) is full of charming stand-up pictures of circus acts. The six pop-ups begin with "The Cireus Parade" coming into town followed by "The Menagerie," "Wild West Show," "The Side Show," and "The Three Ring Circus." Each pop-up is accompanied with a half page of text describing what is taking place in the image.

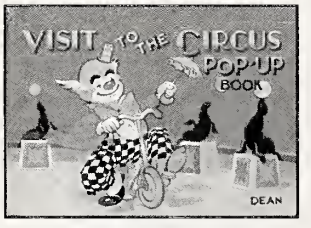


The Jolly Jump-ups See the Circus

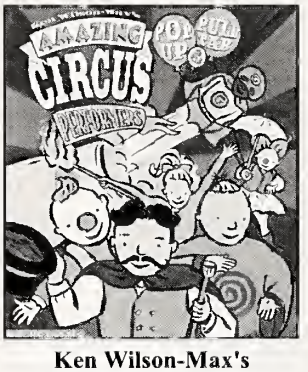
8192 Crazy Circus Stars in One Book for Children From 5 and Under to 75 and Over (Atrium Press, n.d., ca.1957) by Lucien Lowen is a long title for a little mix-and-match book. Each page is divided into three parts designed to interchange with other pages to form different combinations of characters. The ringmaster can take on many different bodies and legs when the split pages are changed.

8192 Crazy Circus Stars, inside

A Visit to the Circus (Dean, n.d., 197-?) is led by the paunchy ringmaster telling people what is going to happen. The three fan-folded, double page pop-ups show a sleepy man outside his caravan, the ringmaster introducing the jumbo elephants, and Bingo, Bongo, and Bango, the energetic clowns.

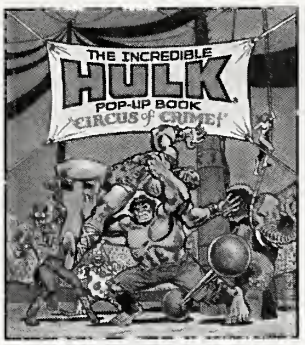


A Visit to the Circus



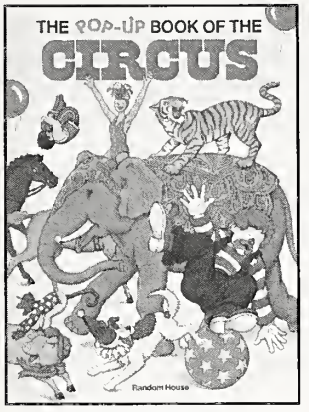
Ken Wilson-Max's Amazing Pop-up & Pull-tab Circus Performers

Ken Wilson-Max's Amazing Pop-up & Pull-tab Circus Performers (Scholastic,1997) was also issued as *Ken Wilson-Max Presents Amazing Circus People* (David Bennett, 1997). As the first page is opened, the mustached ringmaster lifts his hat and waves his cape welcoming "ladies and gentlemen, boys, and girls" to the circus. While the illustrations in both books are the same, slight changes in the text from one version to the other are puzzling. For example, in the first version the ringmaster introduces the "amazing circus people!" and in the second he welcomes "the amazing people circus." Why was it neeessary to change that text? In a scene with a human cannonball, the performer in the first is Gonzo and in the second Gonzalez, similarly, the assistant is Esmerelda or Conchita. Characteristically, the bold Wilson-Max charaeters are all flat colors outlined in blaek. A center double-page pop-up has three removable clowns. The large pop-up on the final pages brings together all of the circus performers.



Stan Lee Presents The Incredible Hulk Pop-up Book: "Ringmaster and his Circus of Crime"

The circus is the setting for **Stan Lee Presents The Incredible Hulk Pop-up Book: "Ringmaster and his Circus of Crime"** (Marvel Comics Group, 1982) but here we see that not all ringmasters are good. In this story the ringmaster hypnotizes the audience so his criminal partners can rob them. But, enter strong man the Incredible Hulk who, in six pop-up scenes, saves the day!



The Pop-up Book of the Circus

A moving contemporary picture of the circus is seen in **The Pop-up Book of the Circus** (Random House, 1979). It is number thirty-seven in the Random House series. Illustrated by Loretta Lustig and paper engineered by Ib Penick, it is a wordless look at all of the excitement inside the tent. Six scenes show clowns as an important feature of every event. In the center pop-up almost a dozen clowns explode out of a three-dimensional car.

Clowns

Fun at the Circus (Raphael Tuck & Sons, n.d., ca.1892?) can be read in full at the International Children's Digital Library (http://bit.ly/2hQiDpP). The book images are from the copy located in the Baldwin Library of Historical Children's Materials at the University of Florida. It has a somewhat unusual story line for a children's book. In this tale Uncle Jim takes the children to the circus where they are attracted to the antics of the clowns but a bit scared by the lion tamer act. Uncle Jim tells the children that sometimes there are accidents at the circus and relates what happened when he was a boy. The lion tamer had put on a show with the "very savage lions." After the lions performed, "all at once one of them commenced to growl horribly, and crouched down lashing his tail ready to spring. They all started racing around and round the cage in a furious sort of manner, and the people began to get very frightened, though the lion-tamer himself did not seem to mind, but he first whispered to one of the attendants to go quickly and bring a gun. Well, they were only just in time to save his life."... "The attendants rushed in with guns - shot three of the lions, and managed to drag the poor Lion King [lion tamer] out, dreadfully scratched and hurt, but alive." ... "It was a dreadful thing to see." Just makes you want to go to the circus! The instructions for operating the mechanicals are found on the opening page where the reader is directed "To secure desired effect, push the picture to the right. Do not lift the picture."

GRAN CIRCO EQUESTRE!
GIOVEDI PROSSIMO alle 20 ore:
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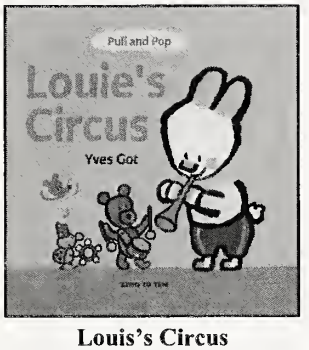
Gran Circo Equestre!

In 2011 the German auction house Ketterer Kunst sold **Gran Circo Equestre!** (Rosenberg & Sellier, n.d., ca. 1890). It was described as an Italian movable book (approximately 24 x 30 cm.) Including four lithographed plates with tab-operated movable elements as well as numerous illustrations in colors. It is from the series Quadri Viventi, No. IV. The illustrations show various performances by the clown Toni, who also guides the reader through this book.

Pop-up Pictures of the Circus

Pop-up Pictures of the Circus (Juvenile Products, n.d., [1948]), with color and black and white illustrations by G. Higham, has fan-folded pop-ups that display parallel to the spine. Fifteen pages of text provide detailed description of the acts and performers. The five colorful scenes show a street parade as the circus arrives in town: female bareback riders atop horses, performing dogs, a trapeze artist, and clever clowns with bricks, planks, and ladders.

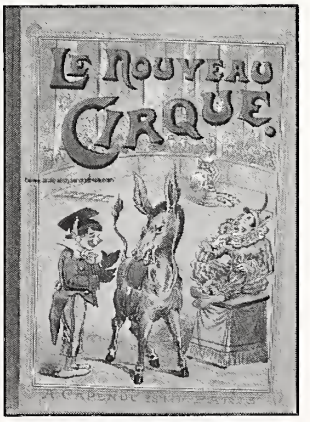


Louis's Circus

Several other books that have the same side-opening format are **Dean's Circus Pop-up Book** (Dean & Son, 1967), **Dean's Big Top Circus Pop-up Book** (Dean & Son, 1978), **"Pop up Fun" At the Circus** (Moon Face Publishing Ltd., 2006), and A **Day at the Circus: A Good Night Sleep Tight Pop-up Book** (Grandreams Limited, 2000).

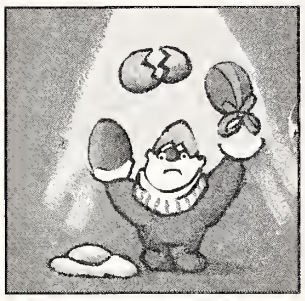
Louie's Circus: Pull and Pop (Zero to Ten, 2005) by Yves Got is a counting book that was originally published in French. The illustrations in the twelve page (22 cm.) book are tab-operated and have cotton thread pulls and holographic foil details.

Clowns are part of each of the five movable scenes in **Le Nouveau Cirque** (Capendu, n.d., ca.1900). As shown in the images presented online by Antique Toys and Games.com (http://bit.ly/2iCoiPT),



Le Nouveau Cirque

the tab-operated plates show clowns performing alongside a man on stilts, a man entertaining with a horn, and another riding a toy horse that is mounted on wheels.



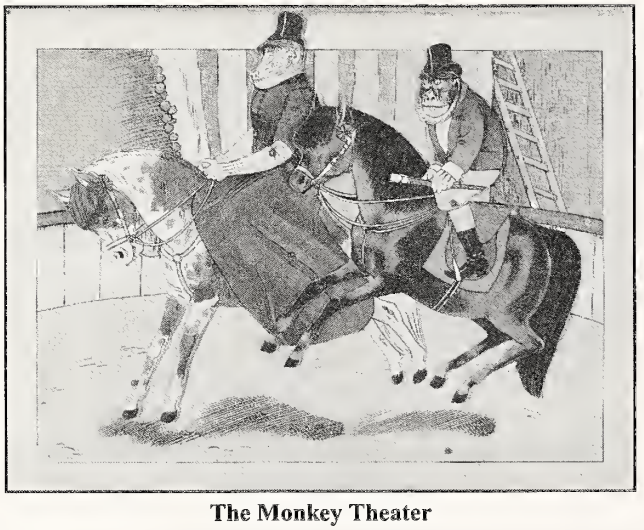
Baby Clown

Thiry Dedieu's **Baby Clown: A Pull-the-tab Book** (Hyperion Books for Children, 1995) features Baby who wants to be a clown. As the tabs are moved the reader sees Baby putting on makeup, juggling eggs, sawing a worm in half (with a pop-up a tab that makes a sawing sound), riding a unicycle, and more. Baby is the only circus performer we see but he is a very successful clown and a star.

Snappy Sounds Circus! With Fun Showtime Sounds (Templar, 2006) by Derek Matthews. In one of the five spreads clowns arrive in a tiny car throwing pies and creating chaos, while whizzing noises and horns blast away. The final spread activates the circus sounds.

Performing Animals

Lothar Meggendorfer's **The Monkey Theatre: A Movable Toybook** (H. Grevel & Co., ca. 1894) is full of humanized monkeys dressed to the nines. Several of the scenes take place in the circus ring including one with monkeys riding horses and a bear balancing with a sheep and pig on a plank rolling over a barrel. The book has eight detailed tab-operated movable plates.



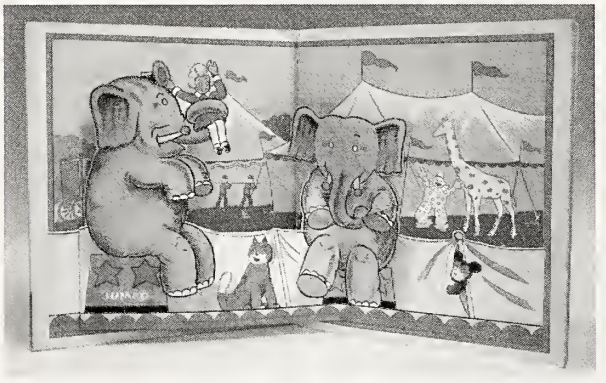
The Monkey Theater

The title page comprehensively identifies the next work as **Moving-picture Circus: Greatest Show on Earth: An Up-to-date Program of Big Circus Acts: The Newest and Most Attractive Amusement Features in the World Exhibited for the First Time in this Delightful Exhibition: By Turning the Little Leaves of this Book Back and Forth the Pictures Will Match Any Way They are Turned, Showing 120 Wonderful Animals Performing: The Only Show of Strictly New and Original Methods: Not for a Day But for Always** (Ideal Book Builders, 1909). It is the third in the Children's Favorite Series by Raymond H Garman. The volume is cut in the shape of an elephant (standing upright)

Moving Picture Circus

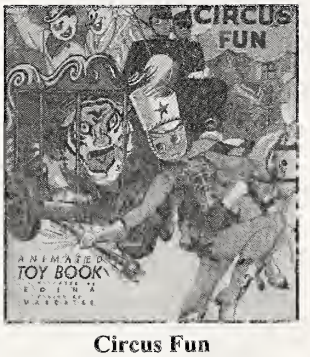
dressed in a circus outfit pictured on both the front and back covers. Clever and charming, the interior is so engineered that between every two solid pages is a page cut into six parts which can be moved to form 120 different combinations of performing animals both in the jungle and in circus settings.

Little Orphan Annie and Jumbo, the Circus Elephant (Pleasure Books, Inc., n.d., [1935]) by Harold Gray and has twenty-one pages and three full color double-page pop-ups. Engineered by Harold Lentz, the pop-ups show Orphan Annie with two elephants, Annie with a dog jumping through a hoop, and Annie balancing on a seesaw between a dog and a pig.

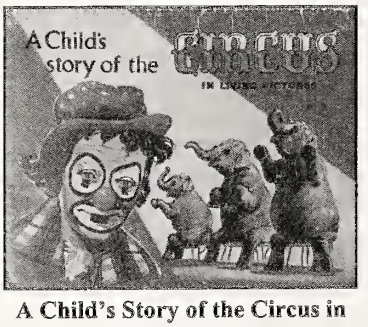


Little Orphan Annie and Jumbo, the Circus Elephant

Circus Fun: Animated Toy Book (Whitehall Publishing, 1946) is a square, soft cover book with three tab-operated movables. Grommets on the cover and within the pages secure the simple tabs that gently slide from side to side creating action. Each of the twelve acts has a verse by Marcelle and illustrations by Eoina.



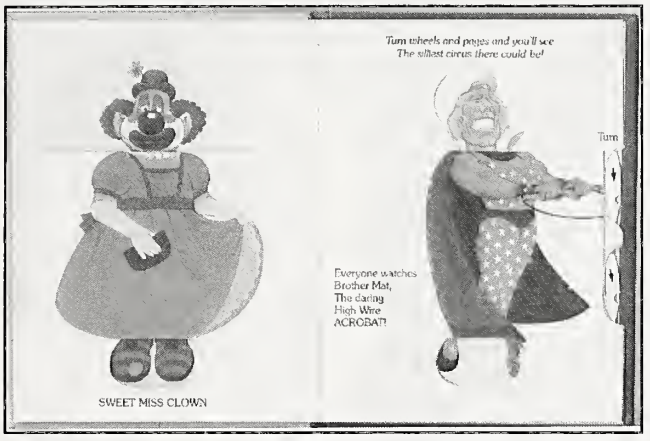
Circus Fun



A Child's Story of the Circus in Living Pictures

A Child's Story of the Circus in Living Pictures (World Distributors, n.d., [1955]) has four pop-up scenes as well as full page stories about the other players in the circus. Upon "The Gay Appaloosas" stand two men and a woman doing

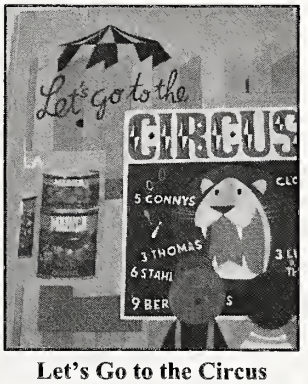
daring aets. "Doggie Acrobats" balance on see-saws and skip rope while a clown holds high a ring for them to jump through. This is a spiral bound book with the text printed parallel to the spine.



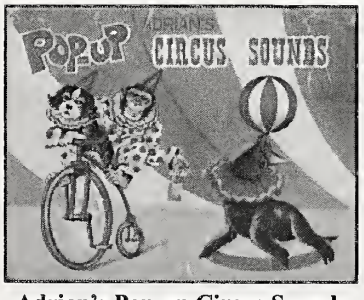
Silly Circus

The eharming **Silly Circus: A Mix and Match Book with Wheels to Turn** (Priee Stern Sloan, 1982) is an interesting variation of the split page book as it ineludes both half pages and circular inserts so that the reader can change both the head and the feet of the characters. The two wheels are double-sided, one having human faces and the back having animal faces. The other wheel has shoes on one side and claws and paws on the reverse. The animals are not the typical performers but are silly creatures assembled by the reader: "Bare-back Bling," "Giggly-goo," Fuzzy Flore," "Puffed-up Pooh," and more. It was written by Peter Seymour and illustrated by Chuck Murphy.

Let's Go to the Circus (London, Bancroft & Co., 1963) was written by George Theiner and illustrated by Rudolf Lukeš. Printed in Czechoslovakia, full page of text accompanies each of the five moving illustrations. The parts are activated as the pages are turned by a strip of paper that stretches across the center fold and is hinged to the picture.



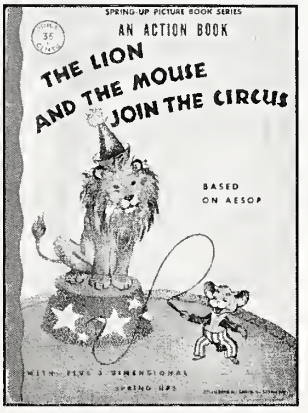
Let's Go to the Circus



Adrian's Pop-up Circus Sounds

Adrian's Pop-up Circus Sounds was printed in Japan in the 1950s but it has no publisher or date of publication. The four pop-ups show very life-like animals performing their tricks. In the final scene (where Leo the Lion leaps through a red ring of fire) there is a squeaker inserted between the last page and the cover that makes an animal sound when pressed. I don't know what it sounded like when it was new, but in my copy the squeak sounds more like a sick mouse than a ferocious lion.

The Lion and the Mouse Join the Circus (Artcraft, n.d., ca. 195-?) is a stiff board book about Lancelot the lazy jungle lion who loves to snooze. After being captured by hunters, Lancelot is saved by a little mouse who chews away the ropes and (improbably) convinces Lancelot that joining a circus is the path to safety. Soon they are both part of Mr. Clutterbuck's circus. Five fan-folded scenes show Lancelot's journey from the jungle to the circus tent.



The Lion and the Mouse Join the Circus

Hereinspaziert

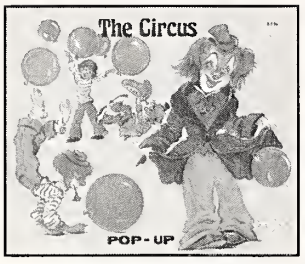
Hereinspaziert (Frick Verlag, n.d., ca. 1968) is an eighteen page German pop-up book. Voitech Kubašta illustrated the book in his typical charming style. It has eighteen pages and the text is printed parallel to the spine. Eight tab-operated scenes show performing bears, dogs, and monkeys. A man on a bike moves along a string and another man rides an elephant that is entering through the circus curtains into the ring.

In **Circus Fun: Come Alive Picture Pop ups** (Murrays Sales and Serviee Co., n.d., [197-?]) the circus has arrived in Kittytown where benign, domesticated elephants, bears, and tigers perform for the kittens. No scary lions here.

Koko's Circus

Koko's Circus (Animated Book Company, 1942) is a large work illustrated by Hank Hart. A tab on the front cover moves Koko's eyes and lips. The large (30 x 24 cm.) spiral-bound pages also include a variety of movables: rotating wheels, tab-operated plates (with metal gromets and "buttons" on the tabs which facilitate the movement), and a clown with a honeycomb body in the center of the book. "The most exciting act" is watching Elmer the Great ("who wasn't a bit frightened") stick his head into the mouth of the "biggest and wildest" lion. Comprehensive text describes each of the acts.

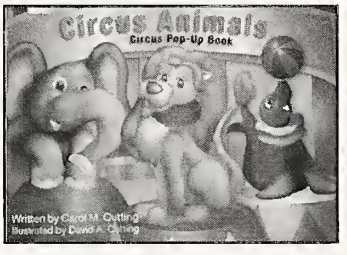
As described above, many of the books about the circus are simple stories with the text printed parallel to the spine. The **Circus Big Top: Pop-up Storybook**. (Landoll, Inc., 1997) is an inexpensive example of such a book. The five fanfolded pop-ups are on stiff glossy paper and colorfully depict circus events: performing seals, trieky elephants, trapeze artists, the lion tamer, and juggling clowns.



The Circus Pop-up

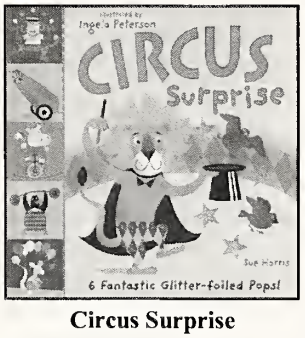
The Circus Pop-up (Wishing Well Books, 1984) is also a book with text printed parallel to the spine. Illustrated by Luce-André Lagarde, the book includes four pop-up scenes featuring performing clowns, wild animals, seals, horses, and elephants.

And yet another side-opening book is known to me only from images seen online. **Circus Animals** (Greenbrier International, 2008) was written by Carol M. Cutting and illustrated by David A. Cutting. Pastel, cartoon-like animals are shown on the cover. Other titles in this Circus Pop-up Book series are *Circus Ring Leader* and *Circus Big Top*.



In Kubašta's **The Magic of the Circus** (Brown Watson, 1984) is also a side-opening work with unusual animals playing circus. In the six pop-ups (printed parallel to the spine) the kitten is the conjurer, the dog is a juggler, frogs do a balancing act, the pig commands butterflies, and the young hares perform magic. The bold illustrations include turning wheels, and tabs.

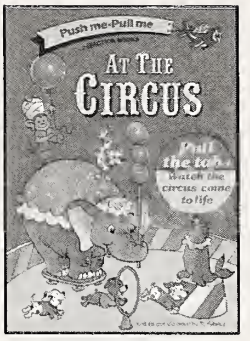
The Magic of the Circus



Circus Surprise

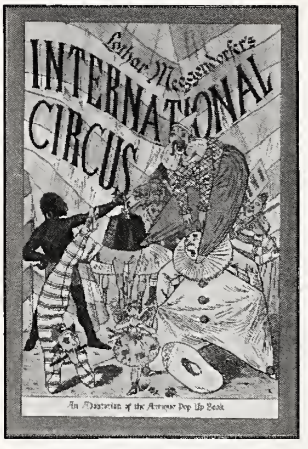
Circus Surprise: 6 Fantastic Glitter-foiled Pops! (Candlewick, 2003) includes the "fabulous flying acrobat" kangaroo. And not to be outdone, there's the penguin strongman and the high wire hippo. Each of these fantastic sparkly performers was created by Andy Mansfield.

At the Circus (Derrydale, 1986) is one of the four-part Push Me-Pull Me series. Written and illustrated by R. Sabates (and printed in Spain), four stiff, glossy pages are brought to life by the pull of a tab. A lion rides a bicycle on a high wire while a monkey heads for the trapeze.



At the Circus

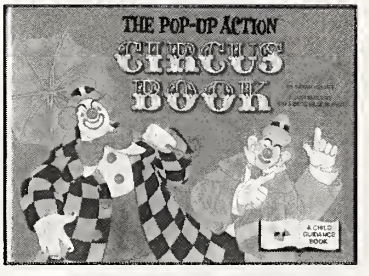
Human Performers



International Circus. Kestrel, 1979

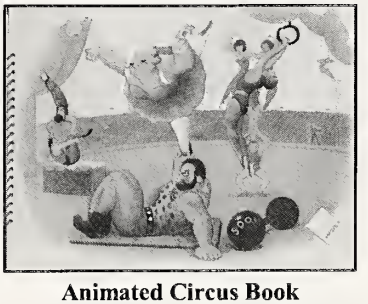
Lothar Meggendorfer's **International Circus** is undoubtably the best known pop-up circus book. Originally published in 1887 by J.F. Schreiber, it appeared in German, English, and French in the late nineteenth century. It has been reproduced a number of times (and in editions of varying sizes) by different publishers including editions in English by Kestrel and Penguin. The book unfolds to reveal six elaborately illustrated scenes inside the circus. The "daredevil riders and their horses, the acrobats, and clowns, the circus orchestra are all included in this three-dimensional spectacular."

The Pop-up Action Circus Book (Child Guidance, n.d., 197-?) concludes with the "craziest act in the whole circus" the human cannonball. He is blasted out of the cannon while clowns fool around "pretending that the noise of the cannon is too loud." Movement on each of the five illustrated pages is created by opening the left hand text page which pulls the tabs beneath the illustrations.



The Pop-up Action Circus Book

Julian Wehr animated Edward Ernest's **Animated Circus Book** (Grosset & Dunlap, [1943]). Wehr's clever tab-operated plates in this spiral-bound book show a variety of human performers. In a single scene he shows a robust acrobat being held aloft by a determined strongman, women


Animated Circus Book

balancing on the shoulders of a man, two tumbling men, and an acrobat swinging from a ring. The charming illustrations are brought to life with several pieces in motion at once.

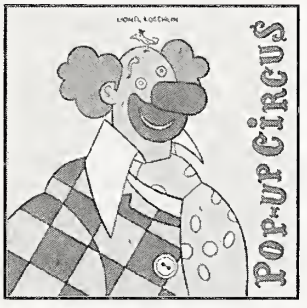
Humberto is an Artia publication from the 1960s that looks like Kubašta's work but was most likely done by another artist. The wordless book has one very large pop-up scene showing the activity inside the circus tent. And it is a very busy circus: A big white bear rides one ball while a seal balances on another; large elephants and dancing horses are also part of the lively act as are a tiger and a zebra, as well as a free swinging acrobat.

Humberto

The Pop-up Circus Book

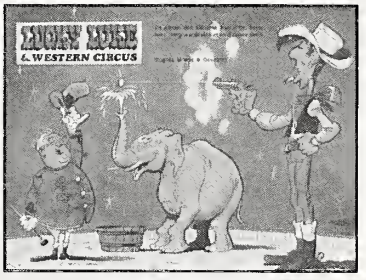
The Pop-up Circus Book (Random House, n.d., [197-?]) is a pull tab book and does not include any pop-ups. The sixteen scenes include a brave sword swallower who puts away "about three dozen swords a day." Also included is a lion tamer, a performing seal, a strong man, a juggler, a snake charmer, a muscular tightrope walker, a cowboy trick rider, an elaborately decorated tattooed man, and a human cannonball.

Pop-up Circus is a colorful French language treat by Lionel Koechlin (Gallimard Jeunesse-Giboulées, 2008). The six spreads include pop-ups, pull-tabs, and performances activated by pulling strings. The clever magician lifts his hat showing a rabbit on his head and a box full of doves.



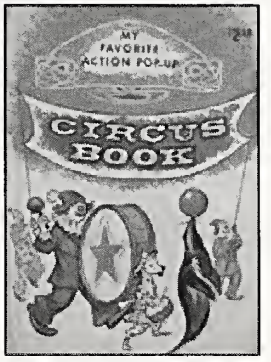
Pop-up Circus

Lucky Luke & Western Circus (Éditions Age d' Or, 1973) has six humorous pop-ups featuring the character Lucky Luke, the lead in a western comics series created in 1946 by Belgian cartoonist Morris. Lucky Luke is in each of the pictures where he is shown getting ready for the circus, riding on a horse that is balancing on a ball, and chasing a stagecoach. The text is printed parallel to the spine and many of the pop-up pieces extend beyond the covers when the pages are open.



Lucky Luke & Western Circus

My Favorite Action Pop-up Circus Book (Modern Promotions, n.d., 197-?) is full of clever performers. Pull the tab and watch as the Sword Swallower lowers the long, silver sword into his mouth. The simple pop-ups and movables were illustrated by Norman Nodel.



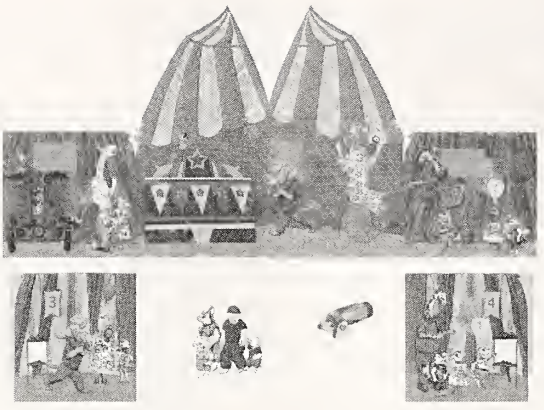
My Favorite Action Pop-up Circus Book

Unpublished

Circus Zingaro (or Cirque Bohémien) by Tina Kraus is a finished book looking for a publisher. "The story is about a homeless girl that wants to join a traveling circus. She introduces herself to the Ringmaster but he dismisses her and doesn't take her seriously. Instead of offering her a job he introduces her to all the extraordinary and wonderful freaks and geeks at his show to convince her that she doesn't fit in. But she has a special gift he doesn't know about yet..." Wateh the pages open online at http://bit.ly/2zlohba. See the unusual characters such as the tattooed woman who can be folded into a box and listen to the mustached woman being sawed in half.

Circus Zingaro

Gypsy Circus was a 2012 Kickstarter project created by Camel O'Mara. It is a noteworthy book that should be published. This large (37 x 18 cm.) volume is a one to ten counting book with remarkable circus sets under a tent. Short poems accompany each of the numbers and it ends with a large, expanding "big top finale." It can be viewed online at http://kck.st/2iBNgyK)

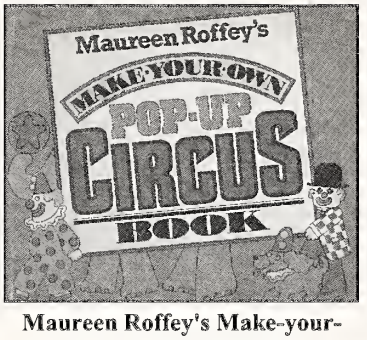


Gypsy Circus

DIY

Triple Thrill Coloring Circus (Whitehall Publishing Company, 1947) is a coloring book and more. The heavy cardboard front cover of this large book (30 x 23 cm.) has a "Magic Picture Dial": a riveted spinning wheel that changes pictures on both sides. On the cover side the wheel reveals the circus attractions and on the back it has clown faces. The inside back cover is a guide for the reader showing how the six pages can be colored. The coloring pages are printed on cheap, yellowing paper, typical of inexpensive publications of this period.

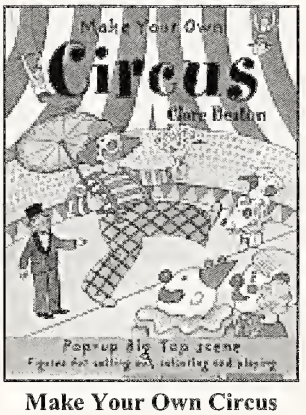
Triple Thrill Coloring Circus



Maureen Roffey's Make-your-own Pop-up Circus Book

Maureen Roffey's Make-your-own Pop-up Circus Book (Coward-McCann, Inc., 1984) requires only fast-drying glue to bring the circus to life. The 23 x 26 cm. soft cover book includes thirty pages of punch-out pieces that come together to form five double-page pop-ups when glued to the colorful pages. Short text on each page describes the scene.

Clare Beaton's **Make Your Own Circus: Pop-up Big Top Scene: Figures for Cutting out, Colouring and Playing** (b small Publishing Limited, 2008) includes black and white press-out pieces to be colored and assembled.



Make Your Own Circus

Flea Circus

A flea circus is a circus sideshow attraction in which fleas are attached (or appear to be attached) to miniature carts and other items, and encouraged to perform circus acts within a small housing.

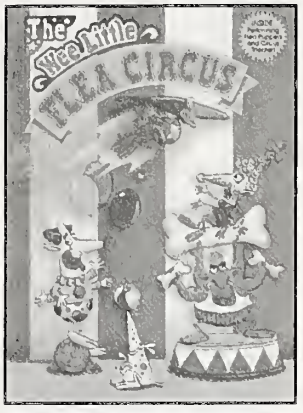
The first records of flea performances were from watchmakers who were demonstrating their metalworking skills. In 1578, Mark Scaliot produced a lock and chain that were attached to a flea. The first recorded flea circus dates back to the early 1820s, when an Italian impresario called Louis Bertolotto advertised an "extraordinary exhibition of industrious fleas" on Regent Street, London. Some flea circuses persisted in very small venues in the United States as late as the 1960s. The flea circus at Belle Vue Zoological Gardens, Manchester, England, was still operating in 1970. At least one genuine flea circus still performs (at the annual Oktoberfest in Munich, Germany) and Svensons in the UK occasionally use real fleas, but most flea circuses are a sideline of magicians and clowns, and use electrical or mechanical effects instead of real fleas.[5]

In **Jay Young's Amazing Pop-up Science Flea Circus: 6 Mind-Boggling Acts; Perform Your Own Show and Learn Loads About Science** (Big Fish, 2002) awesome pop-up acts are performed by "invisible bugs." As described by one bookseller, "A host of mechanisms let you control the juggling genius, fire fleas from a pop-up cannon, and more! Move a tab and fleas fly through the air on a pop-up trapeze. Pull another tab and tiny insects dive from a hidden wire into an impossibly small pool below. Watch, wonder, and learn about science as each performance illustrates principles of gravity, force, movement, speed, momentum, light, balance, and friction." The book has a large pop-up circus tent background.

Jay Young's Amazing Pop-up Science Flea Circus

At the Flea Circus

At the Flea Circus: A Pop-up Book (Bo Press, 2011) is a tiny (47 x 52 mm.) artists' book by Pat Sweet. Issued in slipcase, "this little pop-up book contains everything you need: a removable souvenir program in a pocket inside the front cover, several reproductions of advertising posters, a complete program, a list of the performers, and the performers themselves, tucked away in tiny envelopes inside the back cover. And eight exciting cireus acts pop up inside."



The Wee Little Flea Circus

The Wee Little Flea Circus (AbracaDazzle, 1995) is a 28-page story written by Dan Witkowski and illustrated by Nathan Jarvis. The dozen flea children work at the flea market but their parents are eager for them to share their sill shows for other fleas. So every Saturday they put on their fancy costumes and have "a teeny-tiny little flea circus." Included is a pop-up puppet theater on the inside back lining paper which forms a stage. Four punch-out puppets are found in a pocket inside the front lining paper.

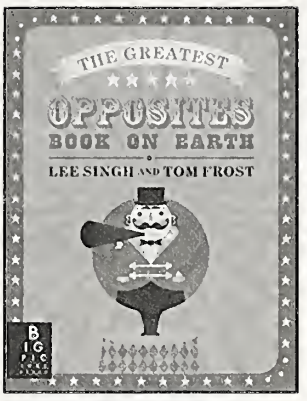
Others

It's frustrating to find images of movable eircus books online and then not be able to find any additional information about them. (Perhaps some of these are in your collection and you can tell us more about them.) Sueh an example is **The Circus Model Book,** a Nister publication issued in the early 1900s. In WorldCat it is described as a panorama book and "a eomplete circus model, with performers and animals to cut out and either fold or slot together." It is 18 x 35 cm. and has five unnumbered pages with illustrations signed by Frank Feller. I can find no other referenee to it and the only library in the world recorded as owning it is the State Library of South Australia.

And then there are other circus books known only from images and descriptions found online. For instance, Getty Images includes pictures of a eircus book I have been unable to find recorded. **Le Sorprese del Circo** is deseribed as a "children's accordion book, about meter long and with a series of rotating circles and three-dimensional effects, Italy, 20th century." Unfortunately, these images cannot be reprinted without paying for them. So, look at them at: https://gtty.im/2izPpuR

The Circus

Also seen online and downloaded some time ago is **The Circus**. Does the title page have a different title? Where did the image come from? It is clear from the eover that the book has tab-operated plates. Do you know this book?

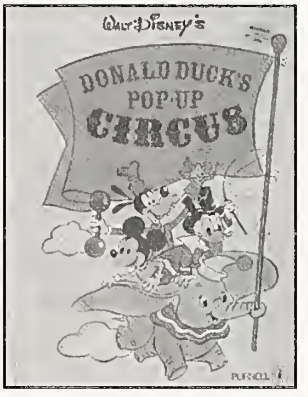


The Greatest Opposites Book on Earth

And then just when I thought I had written about all of the circus books in my collection, another one arrived that I did not realize was a circus book. It is **The Greatest Opposites Book on Earth** (Big Picture Press, 2017) with wonderful, clever illustrations showing circus performers. Eaeh one transforms to show opposites: few/many, here/there, quiet/loud, and many more.

I'm sure there are many more circus pop-ups that have not come to my attention or been located on my shelves. As much as I've looked, I cannot find my copy of **Walt Disney's Donald Duck's Pop-up Circus** (Purnell, 1970) nor can I find a description from another collection. Where do books go?

Enjoy the circus!



Walt Disney's Donald Duck's Pop-up Circus

Notes.

1. http://nbcnews.to/2AtAGdd. September 16, 2017.
2. http://bit.ly/2hdUQiR. October 13, 2017.
3. http://bit.ly/1ZkmLfN. October 13, 2017.
4. http://bit.ly/1ZkmLfN. September 18, 2017.
5. http://bit.ly/29U8ulQ. September 16, 2017.

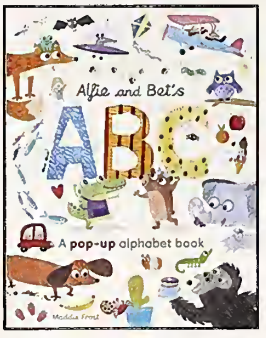
2018 Silent Auction

A Silent Auction is held at each Movable Book Society conference. Members, publishers, paper engineers, and conference goers contribute pop-up books, cards, and ephemera that is auctioned to attendees. A silent auction differs from a live auction in that auction items are displayed and supporters make donations by writing bids on sheets of paper placed next to each item. At the end of the auction, the high bidder wins the item. The Movable Book Society uses the funds raised at the conference to provide scholarships for the next meeting: in 2016, $4,607 was raised for 2018 scholarships.

You can contribute to the Silent Auction now. Fill out the Silent Auction form available on the web page and include it with your contribution. Mailed to Patrick W. Kershner, P. O. Box 12105, Overland Park, Kansas 66282.

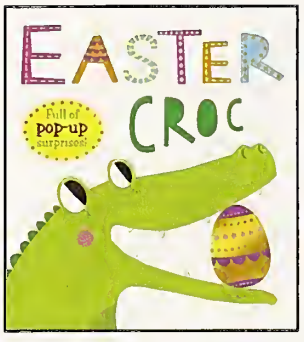
New Publications

The following titles have been identified from Internet sources, book store hunting, and advertising. All titles include pop-ups unless otherwise noted and are listed for information only - not necessarily as recommendations for purchase.



Alfie and Bet's ABC: A Pop-up Alphabet Book. February. Caterpillar Books. £10.99. 9781848575851.

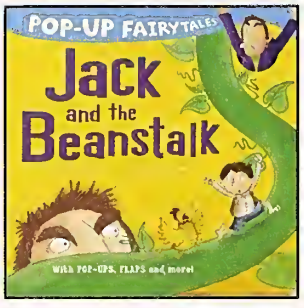
The City. March. Sassi. £12.99. 9788868606411.



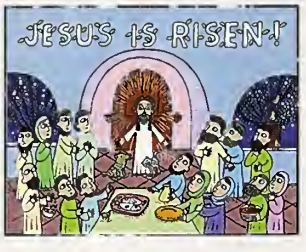
Disney Princess Pop-up Coloring Book. March. By Matthew Reinhart. Disney Editions.$16.99. 9781484799642.

Easter Crocs. £7.99. Priddy Books. 9781783417087.

Hoot Hoot: Pop-up Fun. Little Snappers. March. Tiger Tales. $9.99. 9781680105421.



Jack and the Beanstalk. Pop-up Fairy Tales. March. Little Tiger Press. £10.99. 9781848698840. **Also:** *Little Red Riding Hood*. 9781848698185.

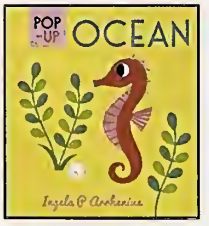


Jesus Is Risen! An Easter Pop-up Book. March. $19.99. Sparkhouse Family. 9781506433400.

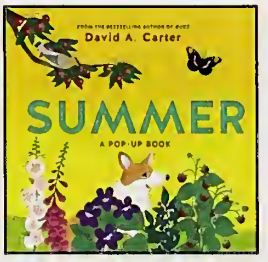
Nature. March. £12.99. Sassi. 9788868606442.

Pirate at Sea: My First Pop Up. Bille Bear & Felix Fox. £7.99. Yoyo Books. 9789463348058. **Also:** *The First Knight: My First Pop Up*. 9789463348041.

Pop-Up Peekaboo: Numbers. March. DK Children. $9.99. 9781465468406. **Also:** *First Words*. 978-1465468390

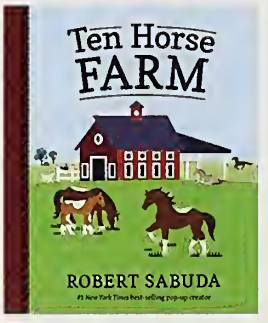


Pop-up Ocean. March. Candlewick Studio. $12.00. 9781536201192. **Also:** *Pop-up Things that Go!* 9781536201208.

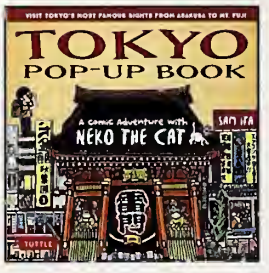


Pop-up Snow White. Pop-up Fairy Tales. April. £9.99. Usborne Publishing. 9781474940955.

Summer: A Pop-up Book. April. By David Carter. Abrams Appleseed. $14.99.9781419728327.



Ten Horse Farm. By Robert Sabuda. April. Candlewick. $29.99. 9780763663988.



Tokyo Pop-up Book: A Comic Adventure with Neko the Cat. March. By Sam Ita. Tuttle Publishing. $17.99. 9784805314340.

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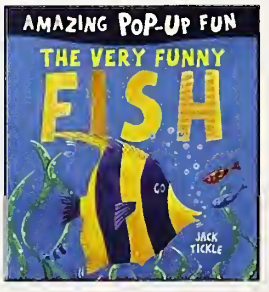

The Very Funny Fish. Amazing Pop-up Fun. April. By Jack Tickle. £10.99. Caterpillar Books. 9781848576919. **Also:** *The Very Lazy Ladybird*. 9781848699113. *The Crunching Munching Caterpillar*. 9781848699106. *The Very Clever Crocodile*. 9781848576926.

Ye Cannae Shove Yer Granny off a Bus: A Favourite Scottish Rhyme with Moving Parts. April. Floris Books. $9.95. 9781782504788.

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